THE CONCEPT OF NEW COMPLEXITY: NOTATION, INTERPRETATION AND ANALYSIS

PART I

A Dissertation

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THE CONCEPT OF NEW COMPLEXITY: NOTATION, INTERPRETATION AND ANALYSIS (PART I)

A PORTFOLIO OF THREE COMPOSITIONS (PART II)

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This thesis examines Roger Regate's first published work, *Genoi Hoios Essi* for solo piano, which has fallen under the epithet of "New Complexity," a polemical term that reflects a superficial appraisal by critics of the notational system employed by the composer. One such superficial glance can be seen in Richard Taruskin's depiction of the works of "New Complexity" as a simple reflection of progress in notational technology: "The notational detail was significant, even if the music was not; for its intricacy set a benchmark that is never likely to be equaled, let alone surpassed."

Given Taruksin's supposition alongside a host of other responses from composers, performers and critics alike, it is understandable that the term "New Complexity" has become something of a hot potato, with composers who are generally seen as New Complexicists keen to distance themselves from the term, and with it the idea that their music strives for the most complex notation possible. However, if we look beyond the notational complexity to the question of where the complexity lies, we find a shared aesthetic between these composers that does make some sense of using a single term to group them together.

Chapter One will provide an introductory framework, asking what this complexity comprises, and how the term developed. Chapter Two will begin to look at

how the term and the misunderstanding of its underlying aesthetic have clouded the opportunity to examine these works from a positive critical standpoint. Frank Cox's evaluation of the contemporary performance practices offers a means to situate these standpoints and address the ideology inherent in pursuing notational accuracy over all other musical-interpretative domains. The third chapter contextualizes the apparent need for performative accuracy over all other musical intuitions as an implicit association with the earlier serialist Darmstadt phase (the 1950s and 60s), before offering new perspectives on New Complexity works by performers who engage with them critically.

The final chapter builds upon the foundation established in the preceding three, by offering an analysis of Roger Redgate's *Genoi Hoios Essi* for solo piano. The analysis does not seek to render the complexity inert by reducing it to its technical construction or by mapping the density of notational information; instead, it charts the interstices between the composer and score, score and performance, and performance and reception that provide a complexity of relationships fueling what could be best described as 'the work.'

In Redgate's *Genoi*, changes from a complexity of weaving rhythmic strands to moments of perceptual transparency are not a superficial outcome of an eclectic notational strategy. Rather, the struggle between these two extremes lies at the heart of the narrative of *Genoi*, building an awareness of "things becoming themselves," the translation of the title. Friedrich Nietzsche originally intended to use the title for the work now known as *Ecce Homo*. The rhetorical function of this title within the work is significant, for as well as asserting a struggle in the way various things attempt to "become" in Redgate's music, Nietzsche's ultimate rejection of the title suggests that such an attempt will never bear fruit.

BIOGRAPHICAL SKETCH

Stuart Paul Duncan, born on 23 May 1983 in Dover, England, studied piano from an early age with David Brewer. He received a first-class honors Bachelor's Degree in 2004 from Canterbury Christ Church University, studying composition with Roderick Watkins, orchestration with Paul Edlin, and theory with Eva Mantzourani, during which time he received the Canterbury Festival Composition Award. In 2006, he received a Master's degree with distinction in composition from Goldsmiths College, University of London, under the guidance of Roger Redgate, before crossing the pond to study for his doctorate at Cornell University.

At Cornell, Duncan has studied composition with Steven Stucky and Kevin Ernste and organ performance with Annette Richards. During his time at Cornell, Duncan's music has been performed by Cornell's Festival Chamber Orchestra, Wind Ensemble and Wind Symphony, the latter an educational outreach project for two simultaneous orchestras involving a children's band. In 2007 his *Spiral Density Waves* was performed at the North American Saxophone Alliance. The following year, the Johnson Art Museum hosted a non-staged performance of Duncan's chamber opera *Abyssinia*.

Further afield, Duncan's works have been performed across the US, UK and continental Europe. He participated in the 2006 Deal Music Festival, where he was an invited composition tutor, working with students on joint projects, one of which was performed by the King's Singers. Mats and Johannes Möller have performed Duncan's works for flute and guitar across Europe, and his *501.567nm* for 19-division trumpet, performed by Steve Altoft, is due for CD release in 2010.

Dedicated to David Brewer (1937- 2010)

ACKNOWLEDGEMENTS

I wish to thank the members of my committee, Steven Stucky, Kevin Ernste and Annette Richards, for all their support and guidance over the past four years. In particular, I must thank Professor Stucky for giving me the opportunity to realize my dream to study in America, an experience that has shaped both my scholarly and compositional aspirations. I also wish to thank Keith Hjortshoj for the countless readings he made of the thesis and his aid in translating from British to American English… two countries indeed separated by a common language!

Thanks must go to Bonna Boettcher, whose skills as a librarian and researcher made the path to the thesis that much smoother, obtaining countless scores, recordings and hard-to-find texts. Richard Toop's analytical insights were indispensible in developing the final chapter on Roger Redgate's *Genoi Hoios Essi*. Thanks must be extended too, to Roger, for his willingness to explore the "dreaded attic" for the sketches of *Genoi* and for his guidance in developing a critical stance on the composition process, which have no doubt left their mark on my own music.

I would also like to express appreciation for Cornell's faculty, including James Webster, Roberto Sierra, David Yearsley, Steve Pond and Cynthia Johnston Turner, who have left a lasting impression on me that will be a constant source of inspiration. The music department's graduate community has been a great source of support over the years, especially as I adapted to life in America, and I am particularly grateful to Mark Ferraguto and Damien Mahiet, both as friends and as scholars.

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CHAPTER ONE

INTRODUCTION

The acts of composing, performing and listening to music are inherently complex, a complexity that is mediated by the musical score: It might be said that a composition mediates between the composer and his ideas, for which the score becomes a representation of 'the work.' Likewise, a performance is a mediation between the performer's prior experiences and the score, for which the realization becomes an instantiation of 'the work,' while the instantiation's reception is similarly filtered by the receiver's ingrained listening habits and expectations. Where, then, does the complexity of music reside, especially in the case where the music is extremely complex? Although several theorists locate the complexity in the notation or the compositional process, I would argue that the complexity resides in the interstices between the composer and score, score and performance, and performance and reception, in whose confluence 'the work' might be said to exist.

Yet, in response to the question "What is meant by complexity in music?" the musicologist Harry Halbreich states that the prevalent view limits complexity to the density of notation alone:

> By complexity today one generally means so called 'black scores' replete with millions of notes, preferably (almost) unplayable. This is a very restrictive view, which does not take into consideration the complexity of the problem. In fact, complexity – not to be confused with complication! – is a prerequisite of any great art wishing to satisfy not only the sense and feelings, but also the mind. As such, it has always existed.[1]

Complexity, according to Halbreich, became synonymous with the term

[1] Harry Halbreich, Questionnaire response in *Complexity in Music? An Inquiry into its Nature, Motivation and Performability*, ed. Joel Bons (Netherlands: Job Press, 1990), 24.

complication, reducing its ephemeral and ambiguous nature to a concrete depiction through the notes on the page.

Several responses to the question of complexity in music were published during 1993-95, including collections of articles in *Complexity in Music?*, *Perspectives of New Music*, and *Contemporary Music Review*. From just a brief acquaintance with these journals, it is possible to see how an entrenched frustration with notationally dense scores fed into a larger argument involving the compositional process. Those composers who embraced the notion of complexity did so not as a notational "fetishization," but as a reflection of the complexity that surrounds us. However, such an approach was called into question by the Finnish composer Kaija Saariaho:

> It is true that the world is complex, as are also our perceptive mechanisms through which we are receiving the fragments of the reality around us. Should our music reflect the endless information surrounding us, or should it reflect our personal way of filtering the world? The latter seems to me more interesting.[2]

Saariaho implies that although the world is undeniably complex, art should seek to filter this complexity in order to reflect the composer's own views.

Much of the discussion on complexity during the early 1990s stemmed from issues left over from the 1960s, and in particular focused on the music of Brian Ferneyhough. Ferneyhough's scores, replete with intricately woven nested rhythmic strands, abrupt dynamic changes, and spectacular shifts in register, reflected Saariaho's "endless information." However, Ferneyhough defends his position:

> Things in the present-day world surely move rather quickly. It seems rather anomalous to expect our art to be easily understandable; I don't see music as providing a sort of breathing space between bouts of confrontation with the

[2] Kaija Saariaho, Questionnaire response in *Complexity in Music?*, 34.

> outside world! It is also not directly about offering privileged insights, but more about how to create one's own insights when immersed in the complex ambiguity of the art object.[3]

One performer, Roger Smalley, having performed Ferneyhough's *Three Pieces for Piano*, concluded that "the interweaving and crossing of the parts produces such a dense contrapuntal tangle that it is frequently quite impossible to articulate them meaningfully."[4] Smalley valiantly attempts to accurately realize every complexly woven strand in the score and understandably becomes entangled within the almost endless information presented. In the context of Ferneyhough's remarks, Smalley approaches the score by trying to realize the complex notation as if the score presented a single path to traverse. However, on the contrary Ferneyhough's music presents a map, incorporating a variety of paths through which the performer, instead of the composer, becomes the musical filter to Saariaho's concept of the "world."

In other words, the complexity of Ferneyhough's music derives not from the informational density of the score, as Smalley believes – it is not that the litany of performative instructions, upon successful completion, transparently transmits the composer's prebuilt compositional system to the listener – but rather from a coalescence of the dialogues between composer and score, score and performance, and performance and reception.

Ferneyhough's critical approach to the function of notation, which rejects the existence of a transparent relationship between composer, score, performer and listener, reached a wider audience of younger composers at Darmstadt's *Ferienkurse* during the 1980s. These composers (including Richard Barrett, Aaron Cassidy, Frank Cox, James Clarke, Chris Dench, James Dillon, James Erber, Michael Finnissy, Klaus Hübler, Claus-Steffen Mahnkopf and Roger Redgate) each responded to

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[3] Brian Ferneyhough, *Collected Writings – Contemporary Music Studies* 10, eds. James Boros and Richard Toop (Oxford: Routledge, 2003), 373.
[4] Roger Smalley, "Avante-Garde Piano," *The Musical Times* 113, no. 1558 (1972): 1222.

Ferneyhough's underlying aesthetic in his own unique way, even while sharing a collective distrust for what notation could, or should, represent. Erik Ulman insists that "one could hardly confuse, even on the most desultory acquaintance, the sonic and philosophical worlds of, for example, Brian Ferneyhough, Michael Finnissy, Chris Dench and Richard Barrett"[5]; however, the individuality of each of these composers' responses was amalgamated under the epithet "the New Complexity."[6]

The term arose in Richard Toop's 1988 article "Four Facets of 'The New Complexity,'" in which he examines the works of Finnissy, Dillon, Dench, and Barrett, who he claims have become, along with Brian Ferneyhough, "the corporate subjects (or victims) of a new catch-phrase 'The New Complexity.'"[7] Contrary to popular opinion, however, Toop claims not to have been the first to use the term. According to Toop, he had heard it from Roger Wright, who in turn had heard it from Dillon regarding Nigel Osbourne's pre-concert talk on his music circa 1980.[8] However, Finnissy suggests in an interview that Halbreich had conceived of it in

[5] Erik Ulman, "Some thoughts on the New Complexity," *Perspectives of New Music* 32, no. 1 (1994): 202.

[6] New Complexity has been defined as a "group" by Richard Taruskin, *Music in the Late Twentieth Century* (New York: Oxford University Press, 2010), 476; "movement" by Alex Ross, *The Rest is Noise: Listening to the Twentieth Century* (New York: Farar, Strauss and Giroux, 2007), 522; "branch of new music"[6] by Alastair Williams, "Ageing of the New: the Museum of Musical Modernism," in *The Cambridge History of Twentieth-Century Music*, eds. Nicholas Cook and Anthony Pople (New York, NY: Cambridge University Press, 2004), 527; "journalistic slogan" by Peter Nelson, "Introduction," *Contemporary Music Review* 13, no. 1 (1995): 1; "supermarket labeling" by Michael Finnissy, "Biting the Hand That Feeds You," *Contemporary Music Review* 21, no. 1 (2002): 75; "school of thought"[6] by James Boros, "Why Complexity? (Part Two) (Guest Editor's Introduction)," *Perspectives of New Music* 32, no. 1 (1994): 92; "radical aesthetic," by Christopher Fox, "British Music at Darmstadt 1982-90," *Tempo* New Series, no. 186 (September, 1993): 23; "broad aesthetic" by Roger Marsh, "Heroic Motives. Roger Marsh Considers the Relation between Sign and Sound in 'Complex' Music," *The Musical Times* 135, no. 1812 (February, 1994): 83; or as a "resistance to musical post-modernism" by Claus-Steffen Mahnkopf in "Second Modernity – An Attempted Assessment," *Facets of the Second Modernity, New Music and Aesthetics in the 21st Century*, 6 (2008): 14. But primarily the term has been used to refer to the density of black notes per page rather than the broader complexities offered by Ferneyhough's earlier music.

[7] Richard Toop, "Four Facets of 'The New Complexity,'" *Contact* 32 (1998): 4.

[8] See also Christopher Fox, "A Darmstadt Diary," *Contact* 29 (1985): 45, where the term New Complexity is used prior to Toop's article.

1978.[9] Christopher Fox's account seemingly concurs with Finnissy's: "For better or worse, these composers were regularly labeled by critics like Halbreich as representatives of the so-called 'New Complexity.'"[10] Retrospectively, it is unfortunate that Toop, in following the traditions of naming schools, did not continue his original plan:

> My original title was "Four Faces in the New England" – the obvious Ivesian reference reflected Dench's and Finnissy's enthusiasm for that composer. But since Dillon is a Scot, Barrett is Welsh, and at the time of publication Dench was about to move to Italy, this title was ditched and the "New Complexity" was dredged up as an expedient titular substitute.[11]

Similar to Halbreich's description of the current view of complexity as synonymous with notational density, New Complexity became, "in street parlance … 'a lotta notes.'"[12] The same point is emphasized by the critic Julian Silverman: "They all write notes. And more notes. More than can be played: more than can be imagined."[13] This prevalent attitude led many critics to the view that the scores of those who fell under the banner of New Complexity are not just complex, but unnecessarily complicated, eliminating the performer's role as interpreter and leaving the listener saturated in incomprehensible information. Ivan Hewett follows in the same steps as Silverman, stating that "A good deal of so-called 'New Complexity' music from the 1980s and 1990s forces the performer along this *via dolorosa* of struggle and inevitable failure, and it's hard not to suspect that the extra *frisson* of intensity possessed by these pieces isn't due to their latent sadism."[14] Another critic,

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[9] Finnissy, "Biting the Hand," 75.
[10] Fox, "British Music," 23.
[11] Toop, "'New Complexity' and After: a Personal Note," *Polyphony and Complexity, Music and Aesthetics in the 21st Century*, 1 (2002): 133.
[12] Barry Truax, "The Inner and Outer Complexity of Music," *Perspectives of New Music* 32, no. 1 (1994): 176.
[13] Julian Silverman review of *Aspects of Complexity in Recent British Music*, edited by Tom Morgan, Nigel Osborne and Peter Nelson, in *Tempo*, New Series 197, (July, 1996): 34.
[14] Ivan Hewett, *Music: Healing the Rift* (London: Continuum, 2003), 140.

Richard Taruskin, reduces the score to its notational complexity alone, concluding that "despite the evident progress it fostered in notational technology the movement was too obviously a rear-guard action to inspire much interest."[15] Having examined these scores solely in light of the 'blackness' of the page, critics were quick to conclude that composers drew exclusively from an intellectual and philosophical elitism. Paul Thermos, for example, observes that

> New Complexity is a modern manifestation of polyphony as an expression of intellectual and philosophical speculation and prestige… The New Complexity composers are mostly men (and women?) with at least a strong intellectual self-image and who are extremely proud of their brain.[16]

This charge of intellectual elitism is fueled, to a large extent, by a view that Ferneyhough's music presented a return to modernist standards. Coupled with his tenure at Darmstadt during the 1980s, Ferneyhough and his fellow New Complexicists were linked to the modernist integral-serialist practices of 1950s and 60s Darmstadt. The critic Alex Ross argues that, even though it has been some years since the Darmstadt of the 1950s and 60s,

> the modernist impulse is by no means dead. For some years the British-born, American-based composer Brian Ferneyhough has been testing the outer limits of what players can play and listeners can hear, and he has become the somewhat unwilling figurehead for a movement known as the New Complexity.[17]

The view that New Complexity was fueled by a return to integral-serialist practices, that scores with such large swaths of black notes could only be produced by someone

[15] Taruskin, *Music in the Late Twentieth Century*, 476.
[16] Paul Thermos, Questionnaire response in *Complexity in Music?*, 36-37.
[17] Ross, *The Rest is Noise*, 522.

employing a systematized approach, dominated articles on this music during the 1980s and early 1990s.

James Boros, in his position as the guest editor for a special journal issue of *Perspectives of New Music* on New Complexity, sought to argue against this all too prevalent attitude. According to Boros the New Complexity grew as a reaction against the "new simplicity," with "composers and performers who, having peeked over the fence surrounding this dungheap, have determined that shoveling shit is not to be their fate."[18] Distancing himself and his fellow composers' music from the previous serialist generations of Darmstadt, Boros continues that those "authors of these musical cookbooks, [are] myopically preoccupied with the construction of their inevitably isolationist systematics … in place of taking a stab at the real thing, which, like our selves, is nonalgorithmic, and which defies systematization."[19] Boros argued the following year equally against both the "new simplicity" and those who hold dogmatically onto outdated serialist principles in favor of a music that

> blasts away inherited construals, whether they be Pavlovian tablatures (or high powered pumps) for playing upon (milking dry) the heart-strings (the udder of affections) or dusty placards of flotsam belched forth from the rotting hulk of the good ship '12 x 12.'[20]

In other words, New Complexity was not only a reaction against a new simplicity, but also a rejection of an integral serialist approach that seeks to control every musical domain. The complexity of New Complexity therefore derives not from the means of construction, nor the blackness of the page.

As Taruskin's and Boros's comments show, "New Complexity" evokes such strong responses that those critics who are able to look beyond the notational

[18] Boros, "Why Complexity? (Part One) (Guest Editor's Introduction)," *Perspectives of New Music* 31, no. 1 (1993): 7.
[19] Ibid.
[20] Boros, "Why Complexity? (Part Two)," 96.

complexity, who are able to find more in the music, are at pains to distance the composer from the term. This distance can be seen in Gavin Thomas's CD review of a collection of Dillon's early works. He complains that "the Ferneyhough-inspired New Complexity is decadence personified, a fascinating but ultimately self-destructive movement … In a sense, however, James Dillon stands apart from the school with which he has been rather too conveniently pigeon-holed."[21]

In sum, two positions have formed around the term New Complexity. On the one hand we have those who wish to group together composers who employ a complex notation, contenting themselves with a superficial examination of the scores' informational density. On the other hand we have those who wish to assert the independence of each composer and put as much space as possible between that composer and the term New Complexity. Ross concludes that "the New Complexity is not exactly new. Henry Cowell layered rhythm upon rhythm back in 1917."[22] But he misses the point. Beyond the notation lies a complexity of relationships that New Complexity composers are consciously aware of, and which is explicitly employed in their work. It is this awareness, perhaps forming an underlying aesthetic, that provides a commonality between their works that is fundamentally different from the serialist procedures and aesthetics with which they are so often linked. New Complexity provides an answer to Frank Cox's discussion on complex music:

> at all levels, the descent into generic compositional, performative, and listening templates must be prevented, so that the entire domain may avoid sinking into those well-worn categories already prepared to contain and restrain it, most particularly the often-cited charge that such developments are merely notational in nature and represent the mere willfulness of mannerism.[23]

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[21] Gavin Thomas, review of James Dillon, *East 11th ST NY 10003; Windows and Canopies, La Femme Invisible*; conducted by Richard Bernas (NMC 004, 1992) in *The Musical Times* 133, no. 1795 (September, 1992): 466.
[22] Ross, *The Rest is Noise*, 523.
[23] Frank Cox, "Notes Toward a Performance Practice for Complex Music," in *Polyphony and Complexity, Music and Aesthetics in the 21st Century*, 1 (2002): 70.

This thesis will look beyond the notes on the page of New Complexity works and examine the way in which they engage in dialogues of complexity between the composer and score, score and performance, and performance and reception. Chapter Two of the thesis will begin by looking at how performers have approached the scores of Ferneyhough. These performers attempt to perform the work under the assumption that accurately realizing the score will result in a transparent chain of communication from score to listener. This attempt is predicated on the belief that the increase in notational density on the page reflects an increase in specificity of notation and therefore required accuracy. However, this view represents a fundamental misinterpretation of the function of notation underlying not only the music of Ferneyhough but also the music of New Complexity more generally. The notation offers multiple trajectories in which the performer becomes the filter, rather than specifying a single route through the score.

Chapter Three will expand upon the role of the performer as a filter in New Complexity. In particular the chapter will examine several pieces, including those by Ferneyhough, Redgate, and Dench, through the eyes of performers who elaborate upon the complex interaction, or dialogue, that these scores engender. Yet performers have adopted accuracy as their goal (thereby purportedly eliminating interpretation). If, however, we understand the underlying aesthetic of multiple paths that the performer might take as a "relativizing filter," then their role becomes vital. Rather than denying the performer the room to interpret these works, the score conversely requires performers' interpretations.

In light of the way New Complexity works to complexify the relationships between composer and score, score and performance, performance and reception, the final chapter will examine the complexity of Roger Redgate's *Genoi Hoios Essi* as a case study.

CHAPTER TWO

NOTATION

The works of New Complexity are often represented by a snippet from one of Ferneyhough's scores. Yet within Ferneyhough's own works a diverse range of notational approaches is employed, problematizing the use of such short extracts as representative. Despite this diversity, however, several performers interpret the visual complexity of New Complexity scores from a single viewpoint, regarding the increase in notational complexity as synonymous with an increase in the composer's specificity. This assumed specificity leads to a prioritizing of accuracy over all other musical considerations, as if attempting to create a transparent relationship between notation and realization – forming one of the polemical fault lines that lies along the supposed boundary between what is 'performable' and 'unperformable.' Ferneyhough's response, "The fake issue of 'unperformability' is really a red herring,"[24] requires one to temper the notion of accuracy as the guiding principle in performance away from a narrow view of exactitude.

In this chapter I wish to examine this very misunderstanding: a view of complex notation that leads some performers to attempt a transparent relationship between score and realization. Starting with an examination of a variety of notational strategies in Ferneyhough's music, we will look at multiple ways in which the notation functions. The chapter continues by examining Frank Cox's contemporary performance practice models in order to situate, and critique, accuracy as the guiding principle for evaluating both performance and composition of works subscribing to a New Complexity aesthetic.

[24] Brian Ferneyhough, *Collected Writings – Contemporary Music Studies* 10, eds. James Boros and Richard Toop (Oxon, UK: Routledge, 2003), 71.

NOTATIONAL COMPLEXITY IN FERNEYHOUGH'S PIECES

According to Taruskin, the composers Ferneyhough and Finnissy "formed the nucleus of a group identified with 'the New Complexity.'"[25] Taruskin represents this New Complexity with the Figure below; focusing on the notational density of the score, he states:

> to speak of the appearance of the music is in this case not trivial, because composers associated with the New Complexity put much effort into finding notations for virtually impalpable microtones, ever-changing rhythmic divisions and tiny gradations of timbre and loudness in an effort to realize their ideal of infinite musical evolution under infinitely fine control and presented with infinite precision, with absolutely no concession to 'cognitive constraints.'[26]

Since the composers employed both "notational extremities" and "'extended' playing techniques" with "editorial attention given [to] every single note," Taruskin concludes that their scores represented a "determination to diversify at all costs."[27] If we take a cursory glance at the excerpt it is hard to disagree with Taruskin's assessment. In m. 105, the rising harmonic glissando in the cello undergoes multiple transformations through abrupt textural changes (with tremolos and accented staccatos), which are followed by a series of non-harmonic Boulezian grace notes. Coupled with a series of dramatic changes in dynamics, this passage supports Taruskin's complaint regarding the "tiny gradations of timbre and loudness" employed in the score.

[25] Ibid., 475.
[26] Ibid., 475-476.
[27] Ibid., 476.

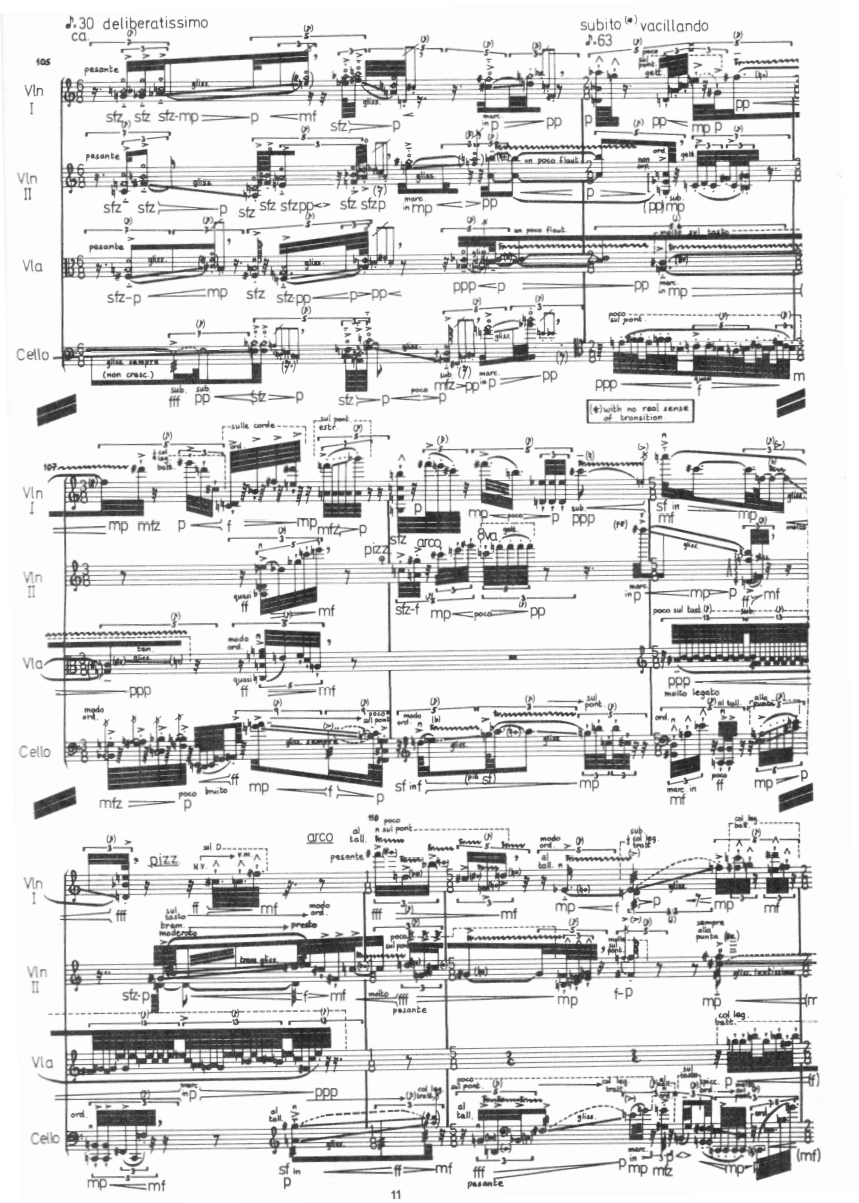

Figure 2.1 Taruskin's excerpt from Ferneyhough's Second String Quartet (1980)[28]

Although Taruskin makes a compelling case based on the notational complexity of the score, the coherence of his argument falters upon broader examination of Ferneyhough's Second String Quartet, his other works, and those of

[28] Taruskin, *Music in the Late Twentieth Century*, 477.

other New Complexicists. In the first case, Taruskin asserts that the Second String Quartet was written "with absolutely no concession to 'cognitive constraints.'" In fact, though, Taruskin's chosen extract shows a climactic state in the diversity of parametric material, not the norm on every page. If we examine earlier passages in the work, we find instead a process of gradual parametric diversifications.

In mm. 14-16, for example, the violins differ solely in the parameter of pitch (Figure 2.2a). However, although many of the parameters remain in unison as we move toward mm. 39-41, several begin to diverge (Figure 2.2b) – such as textural and dynamic treatment. Ferneyhough continues this process until he achieves maximum divergence of parameters at the moment represented in Taruskin's example. Since Ferneyhough gradually introduces parametric divergences from a central idea, the Second String Quartet demonstrates a cognitive grounding. Taruskin's chosen example, rather than being "not an unusually complicated page," is on the contrary part of a complex developmental sequence. Therefore, when compared to the earlier passages, Taruskin's passage neither embodies a representative example of the work, nor supports his complaint that the work does not attend to cognitive constraints.

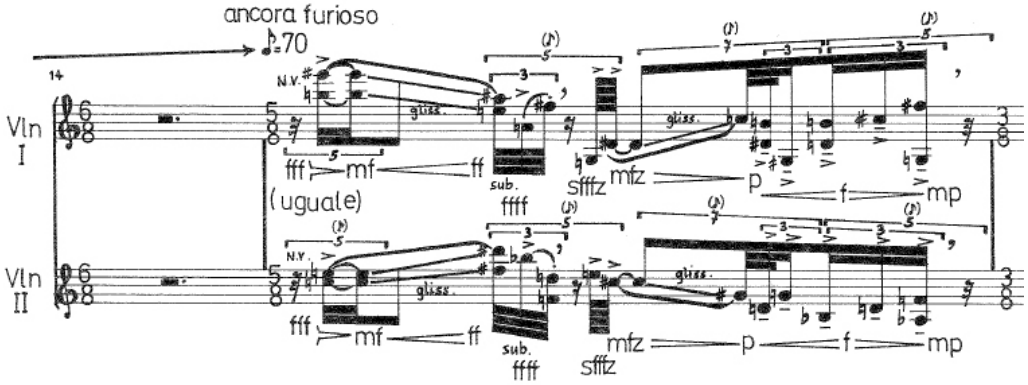

Figure 2.2a Brian Ferneyhough's Second String Quartet measures 14-15

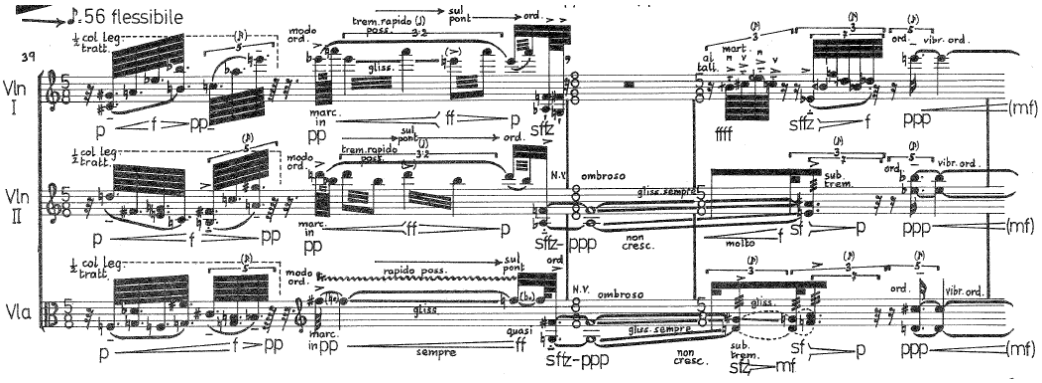

Figure 2.2b Brian Ferneyhough's Second String measures 39-41

In the second case, considering other works of Ferneyhough, Taruskin's teleological narrative implies that the Second String Quartet is yet another step towards Ferneyhough's "ideal of infinite musical evolution." However, *Time and Motion Study II* (henceforth referred to as *T&MSII*) demonstrates an even higher level of notational density, even though it was completed four years prior (Figure 2.3).

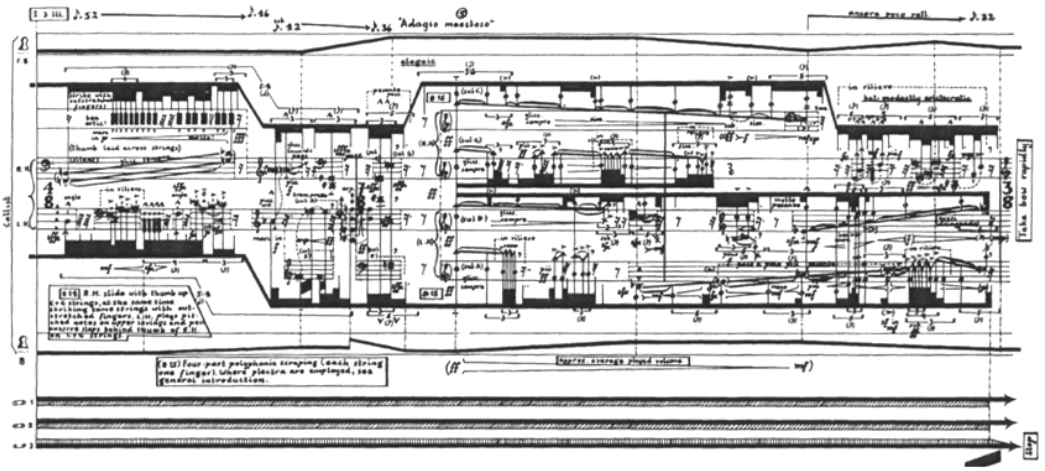

Figure 2.3 Extract from Ferneyhough's *Time and Motion Study II* for vocalizing cellist and electronics

In *T&MSII* the cellist has to accommodate multiple staves rather than the single staff in the quartet. Ferneyhough uses, at minimum, one staff for each hand, alongside a third for the vocal part; additional staves are added when the required gesture becomes congested. In this excerpt, the second and third staves (reading from the top down) require the cellist to use his or her right hand without the bow. The performer must use the thumb to silently navigate a glissando on the lower two strings (double stopping) while striking the cello with the remaining fingers. The fourth staff requires the left hand to perform both pitched material on the upper strings and 'percussive slaps' beneath the right hand. In addition to unpacking the pitched, non-pitched, and rhythmic domains, the performer has to contend with frequent tempo changes and a variety of dynamic profiles.

In short, the level of notational detail used in *T&MSII* appears to be greater than that employed in the Second String Quartet. Therefore, instead of an "evolution" the Second String Quartet conversely presents a pseudo devolution, turning Taruskin's argument on its head. Nonetheless, Taruskin's conclusion that in the music of the New Complexity "the notational detail was significant, even if the music was not; for its intricacy set a benchmark that is never likely to be equaled, let alone surpassed"[29] is problematic. Had he used the example from *T&MSII* to demonstrate New Complexity's apparent evolution of musical notation to a point of no return, his assertion would surely have had greater impact.[30] Instead, his use of the Second String

[29] Ibid., 476.

[30] It is not surprising that Taruskin's negative reaction to notational complexity can also be found in his description of the Ars Subtilior period, which he describes as an "explosion of convoluted musical artifice and intricate embellishment that, it is often said, reached a height of sumptuous complexity unrivaled until the twentieth century." Taruskin goes on to claim that "In the name of *subtilitas*, composers at the end of the fourteenth century became involved in a sort of technical arms race." Taruskin, *Music from the Earliest Notation to the Sixteenth Century* (New York: Oxford University Press, 2009 [sic]), 337.

Quartet undermines the argument that the composers were only focused on the "evolution" of complexity to an ever increasing degree.

Rather than attempting to look beyond the notational complexities, Taruskin's argument offers a blanket "nothing lines up" response, typical of those who hunt for the least unison-like passage rather than examining the entire score. Another musicologist, Arnold Whittall, mirrors Taruskin's position in his *Musical Composition in the Twentieth Century*. He comments that "Stability of the kind shown in [*On Stellar Magnitudes*] is rarely glimpsed in Ferneyhough,"[31] emphasizing a lack of rhythmic unisons in Ferneyhough's music – a common generalization made by scholars. Such moments of rhythmic stability contextualize the listening process, allowing a respite in which to organize our own trajectory through the work. Such moments will prove vital in framing the examination of Roger Redgate's *Genoi Hoios Essi* in Chapter Four.

Ferneyhough's two works embody a common aesthetic that "reflect[s] the endless information surrounding us" rather than filtering it to reflect a personalized view. *T&MSII* and the Second String Quartet offer different approaches to the encapsulation of this endless information, a view lent credence by Benedict Weisser's examination of Ferneyhough's compositional practice. Weisser states that Ferneyhough makes use of "various pre-compositional generations of multi-metric structures and compositional transformations of material" that are "presented in an ostensibly unfiltered manner."[32] This ostensibly unfiltered manner lies at the heart of works referred to by the epithet of New Complexity. The diversity of pieces associated

[31] Arnold Whittall, *Musical Composition in the Twentieth Century* (New York: Oxford University Press, 1999), 382. But see Ferneyhough's Fourth String Quartet and *Carceri d'invenzione III*, where unisons are used to express meaningful constructions and relations between the instruments and formal processes.

[32] Benedict Weisser, "Notational Practice in Contemporary Music: A Critique of Three Compositional Models (Luciano Berio, John Cage, and Brian Ferneyhough" (PhD diss., City University of New York, 1998), 7.

with the New Complexity aesthetic stems not from an evolutionary perspective of an ever increasing complexity, but from how the composers choose to encapsulate this endless information. They employ a variety of compositional approaches and notational systems that reflect a wide spectrum of complexities, complexities that manifest not solely in the notational domain, but also in the acts of performance and reception of these scores. Two further examples will demonstrate an underlying aesthetic that emerges in different notational approaches.

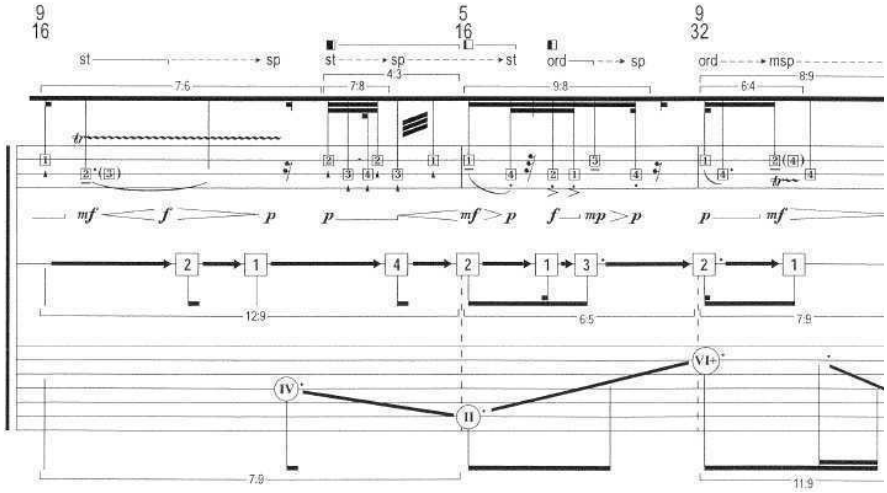

Figure 2.4 Aaron Cassidy's *Crutch of Memory* measures 55-58

Aaron Cassidy's *Crutch of Memory* (2004) demonstrates how the underlying aesthetic of New Complexity can produce an entirely different notational approach, employing a different type of complexity. *Crutch of Memory*, for indeterminate string instrument, choreographically encodes the motion of the performer's hand position, finger spacing and fingerings on three independent staves.[33] The top staff indicates which string to play and the finger used to depress it, as well as traditional indications

[33] The piece is designed for performance by violin, viola or cello, but Cassidy does allow other non-fretted string instruments to perform the piece provided they only use four strings.

of bowing position such as *sul pont.*, etc., and the more unconventional bow pressure, indicated through variously filled square boxes (above the staff). The second staff indicates different levels of space between the fingers, with number 1 requiring the performer to keep the fingers tightly together, while a number 5 entails the "widest possible spacing, extended as far as physically possible (to the point of becoming awkward and uncomfortable)."[34] The composer notes that the player should keep the different gradations constant throughout the piece. The last staff details seven hand positions on the fingerboard, with the seventh position at the octave above the tuning of the open string. The lines from these positions entail movement up and down the fingerboard in their respective directions.

The choreographic use of notation and its resultant complexity is apparent as all three staves are put into simultaneous action. Taking m. 56 as an example, we can see how, on the lowest stave, the player must move from the second position on the fingerboard up to the fourth over the space of three eighth notes, accelerating over the remaining two eighths to reach a slightly higher sixth position (Fig. 2.4). Concurrently, the change of the finger spacing, taking place under a 6:5 tuplet, moves from "reasonably tight" to "very tight" over two eighths of the 6:5, and remains at this position for a further eighth, before rapidly moving to "open natural hand position (3)" for the rest of the tuplet. The top staff requires yet another subdivision of the measure, including a 9:8 tuplet over 4/5 of the measure switching between the two central strings of the instrument and applying various changes of bow position and pressure alongside changes in dynamics.

While at first this may seem as if the composer is attempting to control every aspect of the performance, leaving nothing to the discretion of the performer, on a

[34] Aaron Cassidy, preface from *Crutch of Memory*, score (self published), 2004, Sidney Cox Music Library, Cornell University.

second look this proves not to be the case. The composer has left several avenues of exploration for the performer, the most obvious being the instrumentation (though usually players are specialized, when playing complex music, in one instrument – hardly a choice). Another area under the performer's direction, apart from the fingerboard positions and the finger spacing, is the domain of pitch. At the opening of the score, the composer suggests tunings for the violin, viola and cello, but allows the performer to choose how far they tune each string downwards based on several criteria.

If Cassidy's *Crutch of Memory* presents one end of the spectrum, where the performer defines the type of path through certain pre-performance choices with Cassidy suggesting the direction that path might take through his choreographic-type complexity, Ferneyhough's *Cassandra's Dream Song* (1970) presents the other. In this piece Ferneyhough offers no such direction for the path the performer might take

> The material has been intentionally so slanted as to present, at times, a literally 'unplayable' image. The boundary separating the playable from the unplayable has not been defined by resorting to pitches lying outside the range of the flute, or other, equally obvious subterfuges, but has been left undefined, depending for its precise location on the specific abilities of the individual performer, whose interpretation endowment forms a relativizing 'filter' (Figure 2.5).[35]

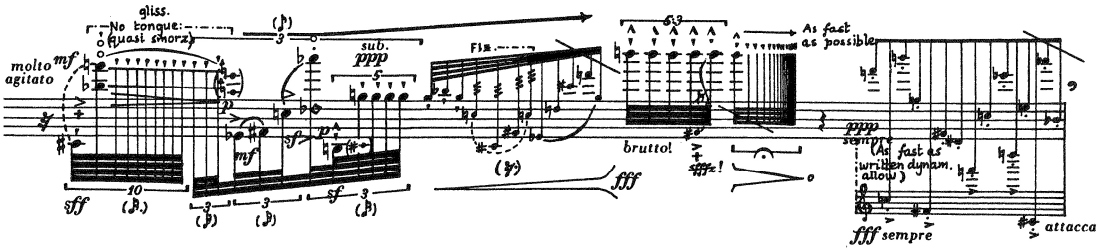

Figure 2.5 Excerpt from Brian Ferneyhough's *Cassandra's Dream Song* for solo flute

[35] Ferneyhough, *Collected Writings*, 5.

The notation here does not denote the ideal performance, as might be assumed. Traversing every disjunctive melodic fragment, each with its own articulation and intricate rhythmic profile, is at times impossible. Ferneyhough notes this in his preface to the piece: "The work owes its conception to certain considerations arising out of the problems and possibilities inherent in notation - realization relationship," before adding, "some of the combinations of actions specified are in any case either not literally realizable (certain dynamic groupings) or else lead to complex, partly unpredictable results."[36] The unfiltered manner of Ferneyhough's composition requires the performer as a relativizing filter. In light of this, the performer must make decisions regarding the realization of the piece, to choose a route through all the possibilities inherent in the notation. In the process of making theses decisions, the performer assumes the role of the relativizing filter, parsing Ferneyhough's encapsulation of the "endless information surrounding us." As we will see in Roger Redgate's *Genoi Hoios Essi* a middle way between the approaches adopted by Cassidy and Ferneyhough is possible, where the composers' notational scheme at times suggests certain ways or signposts through the music.

[36] Ferneyhough, preface from *Cassandra's Dream Song* (London: Edition Peters, 1975).

A HIGH MODERNIST INTERPRETATION OF NEW COMPLEXITY

The differences in approaches to notation within Ferneyhough's own music, and furthermore between his works and the piece by Cassidy, problematize the nature of notation. The generation of performers who had performed the works of the Second Viennese School, and who had come to terms with the total-serialist works of the 1950's, assumed that the same function of notation held in the newer works of the New Complexicists. In "Notes Toward a Performance Practice in Complex Music," Frank Cox, a cellist and composer, describes various performer responses to music of the twentieth century.[37] Rather than referring to individual performers, Cox posits several generalized models. The one most pertinent to our current discussion is referred to by Cox as a "High Modernist Model of Performance Practice," which he defines in this passage:

> A new manner of performance was clearly demanded by modern music from the nineteen-teens on: motoric and neo-Classical musics demanded a more 'objective' performance style, whereas the high-level tuplets, more complexly interwoven textures and structurally-conceived dissonant combinations of the Second Viennese School required a greater degree of accuracy in all domains.[38]

According to Cox, this new manner of performance required a "clear communicative chain" between score, performer, and listener. Under this model, if the notation is realized accurately, leading to an "audible projection" of all musical domains, then an 'ideal' perception results. In other words, the listener comprehends the compositional system employed by the composer via the 'accurate' realization of the performer.

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[37] Frank Cox, "Notes Toward a Performance Practice for Complex Music," in *Polyphony & Complexity*, 70-133.
[38] Ibid., 72.

Within the bounds of this model, the performer's role as an interpreter is seemingly reduced. As Cox explains, "the properly interpretational level … should … primarily begin after one has mastered the technical challenges: one aims for an 'ideal' performance, balancing the demands of adequate technical realization with those of the less specifiable interpretational realm."[39] On the one hand, Cox notes, a soft realization allows interpretational concerns to take precedence over "responsible realizations," presumably allowing the performer some leeway, instead of applying an absolute standard of accuracy. On the other hand, a hard realization would not allow for this leeway. For Cox, the most compelling aspect of this hard approach is its "testability" and monitoring of long-term technical improvement: "either one comes close to meeting the high technical standards of the 'authoritative' performances of the classical-music world or one loses all hope of being taken seriously."[40]

By applying the hard approach, performers "raised the standards of both performative precision and responsible realization immensely, the latter often treated as absolute and absolutely testable, all at the expense of the interpretative, intuitive, and stylistic factors which were in earlier periods considered the ultimate goal of performance."[41] Cox commends those performers who apply themselves to accuracy rather than preferring interpretive, intuitive or stylistic factors. However, he is not sold on a direct mapping between score, performer and listener, which he classes as a "projective ideal." Rather, he sees the fostering of technical proficiency as an alternative to

> artistically illegitimate factors, such as the 'loveliness' and size of the performer's tone (this is directly proportional to the expense of his/her instrument, therefore to the performer's financial resources), the force of the

[39] Ibid.
[40] Ibid.
[41] Ibid.

> performer's showmanship, and/or the performer's marketing savvy/political connections and power.[42]

Moreover, Cox is as wary of those who preach a "projective ideal" as of those who favor his "illegitimate factors." He states that the hard approach or "absolutist versions of the High-Modernist model would maintain that, as regards an adequate realization, the score denotes precisely what is intended"; however, "the precise meaning of notational and rhythmic symbols is not as unequivocal as the High-Modernist model would presume."[43]

The pianist Roger Smalley, however, in tracing the development of notation over the past four hundred or so years, adheres to just such an unequivocal position. Written in 1969, Smalley's article on "Some Aspects of the Changing Relationship between Composer and Performer in Contemporary Music" will allow us to determine his position. The paper focuses on three compositional approaches to notation that he defines as "totally determinate," "variable in form," and "indeterminate." The first, or totally determinate, is most relevant to our discussion and reflects a "desire of the composer to exercise an increasing degree of control over the performance of his works via the medium of the written score."[44] According to Smalley, however, this is not a modern phenomenon; instead, beginning just after the medieval period, it was a gradual process of increasing composer specificity, at first through determining instrumentation. Smalley continues to trace this process, noting, "indications of dynamic level and tempo were the next elements to pass from the area of the spontaneous to that of the notated."[45] The first of these, dynamics, is ascribable to Beethoven's scores, which "must be observed with great fidelity."[46] The second, the

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[42] Ibid., 73.
[43] Ibid., 86-87.
[44] Roger Smalley, "Some Aspects of the Changing Relationship between Composer and Performer in Contemporary Music," *Journal of the Royal Music Association* 96 (1969/1970): 73.
[45] Ibid., 73.
[46] Ibid., 74.

notation of tempo, suspended spontaneity during the late romantic period, and was primarily due to "the exploitation of instrumental virtuosity (in all its aspects) and of complex orchestral textures [that] provide an in-built regulator of tempo."[47] Through composers such as Liszt, cadenzas, which had usually been at the discretion of the performer, now entered the realm of notated music. Alongside Liszt and Schumann, Chopin began to incorporate rubato into a notated form. Furthermore, Smalley draws on Brahms and Mahler who, he says, began to write an ever-increasing amount of verbal instructions in the score. Ultimately, however, it was Schoenberg and his student Webern whose "music caused the number of directions to proliferate to an unprecedented degree."[48]

It is at this point that our discussion of Cox's High-Modernist model and Smalley coincide. From Smalley's teleological view of notation, the only valid outcome can be a complete embodiment of the composer's ideas through the score. This leads him to the conclusion that "If a performer realizes accurately all the indications in the score then his performance will be an authentic projection of the composer's intention."[49] The High-Modernist model's one-to-one relationship between the composer/notation and the performer resonates strongly in Smalley's discussion. Weisser describes a conventional notation similarly: "According to this most common of paradigms, the notation acts as an intermediary … the role of notation is purely presentational; its success is defined by how 'clearly' the composer transmits his/her ideas to the performer."[50] In order to link the 'composer's intention' directly to the listener, Smalley quotes Stephen Pruslin's discussion on Debussy: "In Debussy, the succession of sounds no longer *represents* the meaning, but *is* the

[47] Ibid.
[48] Ibid., 74.
[49] Ibid., 75.
[50] Weisser, "Notational Practice," 197.

meaning, so that no mental process other than simple aural reception is necessary to grasp the full musical statement."[51] To which Smalley adds, "This quotation is almost equally true of the later music of Webern and of much music which followed."[52] Hence for Smalley, any music, post-Webern, that displays an equal or greater amount of notational specificity, including that of Ferneyhough, has to be realized in a way that follows Cox's "clear communicative chain." This highlights Smalley's desire for a direct relationship between the notation, its realization, and reception.[53]

John Butt, a scholar on the philosophy and criticism of historical performance practice, offers a contrasting view to that of Smalley. First, however, his description of the traditional view reveals that Smalley is not alone in his assertions: "The traditional periodization of music history tends to support this view of the fully formed work solidifying in the nineteenth century, and of the composer taking ever more control over the notation of performance directives in the music." Butt describes the same teleology as Smalley before continuing:

> The same 'story' can be continued to encompass the specification of many other musical and extramusical factors in performance by Wagner, to Stravinsky's belief that the performer need do nothing more than read the notated instructions, to the serialization of dynamic and attack by Messiaen, Babbitt, and Boulez, and, finally, to tape music, in which both performer and notation are subsumed by the recorded medium.[54]

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[51] Stephen Pruslin, "Maxwell Davies's Second Taverner Fantasia," *Tempo* 73 (Summer 1965): 2, quoted in Smalley, "Some Aspects of the Changing Relationship," 75.
[52] Smalley, "Some Aspects of the Changing Relationship," 75.
[53] Smalley is not alone in his assertions. Susan Bradshaw states: "In any case, approximation could have no place in a musical future where composers would increasingly need to go their separate ways and, as the composers themselves were soon to make abundantly clear, henceforth to define their stylistic starting points in ever more specific detail." Susan Bradshaw, "All Fingers and Thumbs. Can We 'Interpret' Contemporary Music, or Do We Just Perform it? Susan Bradshaw Investigates," *The Musical Times* 135, no. 1811 (January, 1994): 22.
[54] John Butt, "Performance on Paper: Rewriting the Story of Notational Progress," edited by Mark Franko and Annette Richards in *Acting on the Past, Historical Performance Across the Disciplines* (Wesleyan University Press, 2000), 138-139.

It is this "story" that Butt disputes, and by doing so he contradicts Smalley: "The story tends to support the concept of inexorable progress towards the perfected musical work, and, like all grand narratives, it often serves a purpose that is by no means innocent and universally valid."[55] This leads him to a conclusion which as well as negating Taruskin's earlier claims also sheds light on the notational complexity employed by the New Complexicists:

> We might perhaps consider the extreme specificity of much twentieth-century notation as part of a last-chance effort to preserve the identity of a musical work from the threat –indeed the inevitability– of indeterminacy. If this is indeed the case, then perhaps we should be wary of equating the increasing complexity of notation purely with the technicalities of performance … In other words, the notation of performance details may have a function over and above (and occasionally contrary to) the simple prescription of actual, practical performance.[56]

The underlying aesthetic of New Complexity is a shared critical awareness of the dangers of notation and a collective understanding that a direct relationship between score, realization, and reception is not possible.

Roger Redgate expands upon this aesthetic "for one thing, there are received ideas of what notation means," as encountered in Smalley's argument, and "how you interpret it and … what is possible and what isn't possible, which creates an interesting kind of boundary or limit to what notation seems to be capable of for the performer."[57] With this in mind, Redgate observes that conventional notation is "already telling me what kind of music I can write, it's already providing a kind of contingent matter, if you want, that is external to me as a composer. Any ideas I have of music are very much influenced by what I can actually write down. So that's why I am interested in notation."[58] This process of writing ideas down is further complicated

[55] Ibid., 141.
[56] Ibid., 143.
[57] Roger Redgate, "On Music, Philosophy, and Creativity," *Naked Punch* 6 (Spring 2006): 99.
[58] Ibid., 100.

as, according to Ferneyhough, "No notation, of whatever iconically representational state, can presume to record information encompassing all aspects of the sonic phenomenon for which it stands."[59] If notation is not an exact encoding of sound, then as Chris Dench, another New Complexicist, offers,

> The *notational* purpose of my scores is to engage the performer in the unfolding musical argument by implying a world dominated by interpretative rubato… This understanding of the notation as a series of bar-bracketed 'cartouches,' capsules of information both technical and expressive which require 'reading' (that is, decoding and digesting) rather than just reflex articulation, is central to the fluidity of my work.[60]

However, according to Ferneyhough, it is not only an awareness of the problems of notation, but an engagement through the compositional process that brings notational elements to the fore as an aesthetic choice. Ferneyhough asks,

> What can a specific notation, under favorable conditions, hope to achieve? Perhaps simply this: a *dialogue* with the composition of which it is a token such that the realm of non-equivalence separating the two (where, perhaps the 'work' might be said to be ultimately located?) be sounded out, articulating the inchoate, outlining the way from the conceptual to the experiential and back.[61]

From the mid-twentieth century on, a group of performers began to specialize in works dating from the early part of the century. Separating themselves out from those who performed pre-twentieth-century works, they attempted to define a new performance discipline based solely on those works of the twentieth century which they regarded as worthy of performance. The clarinetist Roger Heaton is representative of this new group. His perspective can be evaluated through an investigation of another of Cox's models, referred to as the "triumph of Professional

[59] Ferneyhough, *Collected Writings*, 3.
[60] Chris Dench, "Sulle Scale della Fenice: Postscript," *Perspectives of New Music* 29, no. 2 (1991): 104.
[61] Ferneyhough, *Collected Writings*, 7-8.

Absolutism."[62] The main purpose of this approach, according to Cox, is to "legitimize the insecure domain of contemporary music as a professional discipline."[63] Cox refers to this domain as "'official new music,' comprising styles of composition oriented more toward refining, inflecting, and rearranging aspects of already discovered domains than with opening up fundamentally new domains."[64] In other words, compositions that follow the well-trodden paths of contemporary music (adopting a High-Modernist model) are favored instead of the music of New Complexity. In "The Performer's Point of View," Heaton agrees that

> Players naturally prefer pieces which they understand in terms of their own experience and familiarity with a particular style, and which are more or less conventionally notated, though not necessarily technically easy. Players want to enjoy playing a part which offers expressive and stimulating possibilities, so the extremes of recent music – minimalism and the New Complexity – are not high on the list, whereas almost anything by, for example, a composer of the Second Viennese School is.[65]

Heaton's assertion of the player's role is important to understanding Cox's "professional absolutism." Heaton points out that, within the contemporary music world, performers' social standing seems to lag behind those of composers and musicologists. According to Heaton, this is due to performers who "perhaps, do not give enough thought to what they play – the notation, the style itself – and therefore do not command the *respect* they deserve from composers [emphasis added]."[66] He is keen to advertise the improvement in performance standards. "Over the last 20 years, standards of performance in new music have risen dramatically,"[67] he claims, reinforcing the idea that his preference for accuracy, or exactitude, as the guiding

[62] Cox, "Notes Toward a Performance Practice," 89-94.
[63] Ibid., 89.
[64] Ibid., 89.
[65] Roger Heaton, "The Performer's Point of View," *Contact* 30 (Spring 1987): 30.
[66] Ibid.
[67] Ibid.

principle for interpretation at the same time feeds his rejection of New Complexity. If, having improved performance standards over the last twenty years, performers still cannot perform complex notations accurately, then the fault is the composer's. Furthermore, Heaton believes the performer is in a position to guide the composer:

> The performer does have a great deal to offer the composer, not least in such practicalities as notation and what used to be called 'idiomatic' writing, and he is in the best position to have a finger in all three pieces: performance, composition and musicology. The performer is potentially the most powerful of the three, since composition and musicology cannot exist without performance; and analysis, the most important and 'active' part of musicology, is what the performer does every day.[68]

The performer, in Heaton's view, can take a superior position to assert both musicological aims and compositional goals. In terms of "idiomatic" writing, Heaton is explicitly stating what level of technical challenge should be presented by the composer. One can infer from Heaton that such an idiomatic approach would maintain "an illusion of absolute technical mastery, this is in general accomplished through the unbroken maintenance of a high-energy, glossily 'beautiful' tone"[69] as described by Cox. However, such an approach "cannot be universally applied to contemporary music."[70] Since performers such as Heaton and other professional absolutists require the realization of notation to be exact and to produce the appearance of both complete mastery and beauty of tone, it is understandable that works of New Complexity were met with resistance by these performers. New Complexity, with its challenging technical requirements and exploration of a variety of Heaton's "tones," does not grant the performer's realization the same image of absolute technical mastery. The vocalist Brenda Mitchell, who alongside Heaton and Smalley performed Ferneyhough's music,

[68] Ibid.
[69] Cox, "Notes Toward a Performance Practice," 89.
[70] Ibid.

supports Heaton's view: "It is not the musical difficulty per se from which 'many respectable musicians' shy away, but the lack of opportunity to employ the vocal sound in the technical and aesthetic way acquired during years of study."[71] The question of previous experience will be explored further in Chapter Three.

The dangers of ascribing to the goals of professional absolutism are put into context by Cox, who observes that "if leading 'new music' ensembles/performers cannot at this time realize such notated demands, then the demands themselves are unreasonable: whatever cannot be played 'perfectly' does not deserve to be performed at all."[72] Furthermore, "Many such musicians even go so far as to assert or imply that by refusing to even attempt such challenges they are maintaining the highest performance standards for their respective instruments, surely a paragon of twisted reasoning."[73] Heaton's response to Ferneyhough's music associates him with professional absolutism: "Ferneyhough, by very nature of the conventional notation, places the performer's approach to his music within the western classical tradition,"[74] and thus in Heaton's domain of professional judgment. Heaton argues that "Because the pieces are impossible, the performer has to fake and to improvise certain sections; players familiar with the style, and probably well practiced through free improvisation, can get away with it," which leads to his conclusion that "a player with a sound traditional technique (the only one to have!) would not attempt something which has no regard for the instrument while still, by the notation, setting out its terms of reference within the tradition from which that instrument comes."[75] Cox sums up his concern toward the latter point, professional absolutism, stating:

[71] Brenda Mitchell, Questionnaire response in *Complexity in Music?*, 31.
[72] Cox, "Notes Toward a Performance Practice," 90.
[73] Ibid. (in footnote).
[74] Heaton, "The Performer's Point of View," 32.
[75] Ibid.

> The aim of maintaining rigorous performative standards in music should always be applauded, but in an art form which goes by the name of 'new music,' any decision to limit one's concern for maintaining standards to those domains which are relatively secure (i.e., extremely conservative pitch and rhythmic challenges) is, at the least, highly questionable; even worse would be to treat the relative reliability of these domains to an absolute standard for condemning all those domains which have not yet achieved this degree of stability as unworthy of consideration.[76]

Both Smalley and Heaton see New Complexity as the attempt of the composer to control every aspect of the score. Notation, for Smalley, has over the past centuries become more and more controlled, with New Complexity taking this trend further. His desire to fulfill what he sees as a direct encoding of the composer's ideas through notation is understandably frustrated in a music such as New Complexity, that does not offer transparency between the composers' ideas and their realization. The works of New Complexity do not allow for the same performance techniques that Heaton values from earlier twentieth-century works. The notation of such works, one can infer from Heaton, is unidiomatic and therefore not accurately performable, requiring fakery in performance:

> For a performer the major criticism is one of unnecessary rhythmic complexity… which makes much of this music impossible to play *accurately*. Therefore we are thrown into an area of approximation and even improvisation on a text whose very nature is to notate in detail and control every aspect of performance [emphasis author's].[77]

The journalist Alex Ross, in *The Rest is Noise*, takes Heaton's position further, suggesting that it is not just the performance that becomes an improvisation, but the notation itself. "Because not even the most expert performers can execute such

[76] Cox, "Notes Toward a Performance Practice," 90.
[77] Heaton, Questionnaire response in *Complexity in Music?*, 26.

notation precisely, it becomes a kind of planned improvisation, more akin to a free-jazz or avant-rock freak-out than to anything in the mainstream classical tradition – mutatis mutandis, a mosh pit for the mind."[78]

RATIONALIZATION AND ACCURACY

Through his examination of the recordings of Ferneyhough's *Intermedio alla Ciacona* and Second String Quartet, the composer Roger Marsh sums up the concerns of both Smalley and Heaton with a concrete example. Through Marsh's transcription of the performances of Ferneyhough's piece, we gain a greater understanding of both Smalley's desire that notation reflect aural result and Heaton's view that complex notation results in improvisation. Ultimately, Marsh attempts to show how his transcription of the Arditti quartet's performance does not match Ferneyhough's notation. He concludes that the performance is vastly different from the score, resulting in an approximation, which, while sounding like an improvisation, stems from a "rationalization": "there are occasions, however, when performer rationalisation (for it is this and not sloppiness which accounts for the discrepancies noted above) does appear to come perilously close to changing the music into something which the composer almost certainly did not intend or predict."[79] Marsh's statement resonates with Smalley, if not from the point of view of a direct relationship between the notation and the performance, then at least in terms of asserting the importance of accuracy in realizing a score.

[78] Ross, *The Rest is Noise*, 522.
[79] Roger Marsh, "Heroic Motives. Roger Marsh Considers the Relation between Sign and Sound in 'Complex' Music," *The Musical Times* 135, no. 1812 (February, 1994): 84.

In comparing the score to the reading of Ferneyhough's Second String Quartet, Marsh argues that "rationalisation" is required to simplify "rhythmic absurdities."[80] These absurdities, according to Marsh, stem from the difficulties associated with multiple instruments performing the same complex rhythms. In transcribing the performance of the passage we met earlier from mm. 13-16 (Fig. 2.6a), Marsh concludes, "it is unthinkable … that two successive phrases … in a piece by Ferneyhough, would jog along in 6/8 with no rhythmic values more complicated than a simple triple."[81] Marsh's example provides a visual embodiment of the issues that Smalley and Heaton offered earlier. His recomposition of the passage suggests that a simpler approach to notation would achieve the same audible result as the complex notation. Furthermore, he posits that, since Ferneyhough accepts the recording as valid, his recomposition must also be valid.

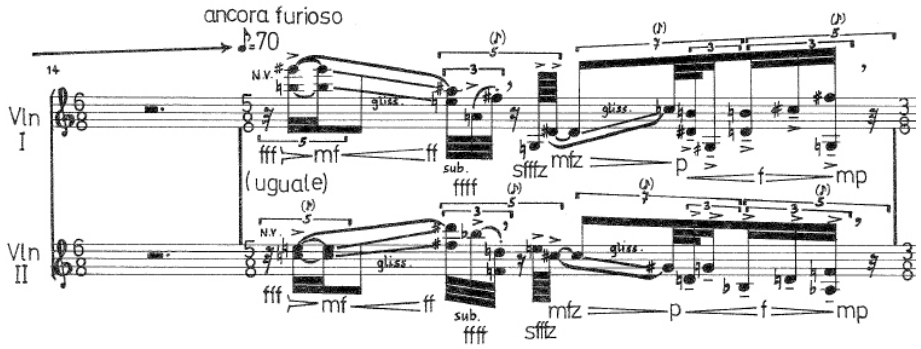


Figure 2.6a Ferneyhough's Second String Quartet Measures 14-15

[80] Ibid.
[81] Ibid., 84-85.

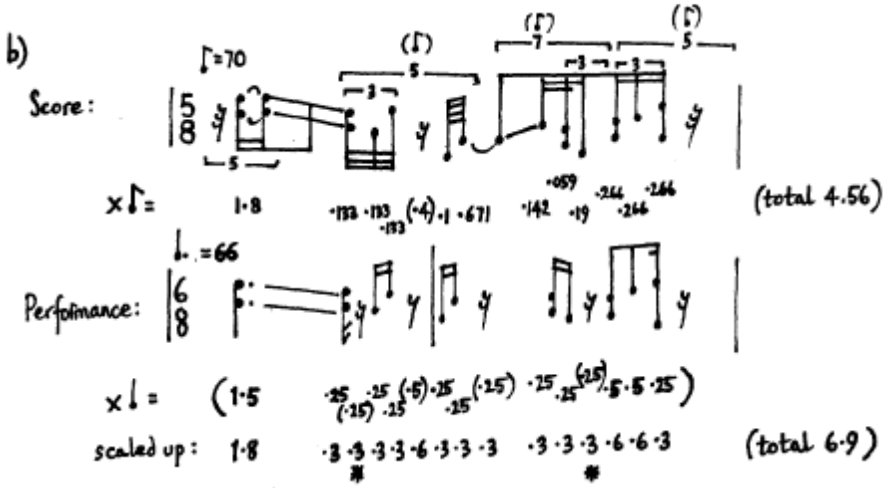


Figure 2.6b Marsh's aural transcription of measure 15 of Figure 2.6a[82]

Marsh's transcription is meant to demonstrate the "absurdity" of Ferneyhough's rhythmic schemes, yet a more considered position might have discussed the Arditti's performance from the point of view of the entire work, rather than in a select few passages. As things stand, his transcriptions merely attempt to show the inaccuracy of the performance: "The point is, however, not whether the performance is accurate or even whether the score is playable as written,"[83] yet this is his focus throughout the article –that complex notation does not reflect the audible result. "What you see (rhythmic asymmetry) and what you get (bucolic dance) are actually quite different. This ought to matter, and yet for Ferneyhough, Arditti and probably most listeners, it appears not to."[84] Marsh boldly concludes, "It is a music of generalized, if often spectacular, effect."[85] Silverman's view of the disjuncture between sign and sound fuels an equally polemical response: "So is it all about nothing? … do they have any particular sounds in mind, or doesn't it matter? There

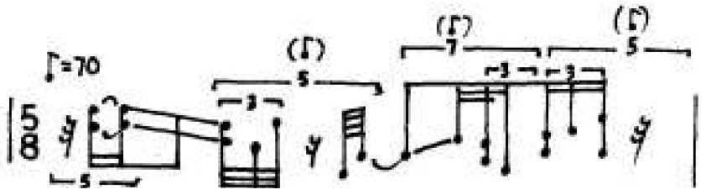
[82] Ibid., 84-85.
[83] Ibid., 84-85.
[84] Ibid., 85-86.
[85] Ibid., 86.

must be something very interesting for them in what they do, it is just not clear whether it is the music."[86] In his dissertation, Weisser examines Marsh's processes of rationalization in Ferneyhough's *Intermedio alla Ciaccona*; however, he stops short of applying the same method to Marsh's rationalization of the Second String Quartet and therefore misses the implicit argument that Marsh makes – calling for a transparent relationship between notation and realization.

There are other concerns, too. For one thing, Marsh's complaint about the lack of congruence between the notation and the recording is undermined by a similar lack of equivalence between his own transcription and the recording. Consider, too, how the performance would have sounded had the Arditti Quartet performed Marsh's transcription rather than Ferneyhough's score.

Marsh's transcription is fraught with problems. While claiming that the performers have to rationalize Ferneyhough's notation for the realization, Marsh, in the process of attempting to notate this performance, ends up applying his own rationalization to the listening process. An analysis of the recording[87] makes clear that, although the Arditti's performance is not entirely accurate regarding Ferneyhough's notation, neither is Marsh's transcription (Fig 2.7). If the first two gestural units performed (Arditti Quartet time) are compared to score time, the performance certainly could fit into a newly notated 6/8 meter (as the first gesture performed is shorter than notated while the second is prolonged, equaling the other in duration). This undoubtedly prompted Marsh to 'hear' the 6/8 meter throughout the rest of the example. If indeed the third and fourth gestures fell naturally into 6/8, Marsh's argument might have succeeded. However, excluding the opening measure, the performance is actually closer to the 'score time' than to 'Marsh time':

[86] Silverman, review of "Aspects of Complexity," 34.
[87] The analysis examines the recording through an audio editing program in order to offer a precise reading of the Arditti Quartet's performance.



						Total Time
Score 'time'	1.71	0.68	0.66	0.37	0.86	4.28
Marsh 'time'	0.909	0.909	0.498	0.498	0.83	3.64
Arditti Quartet 'time'	0.81	0.817	0.567	0.35	0.747	3.291 (*)

* Not taking into account beginning and ending 1/16th rests (see discussion in text)

Figure 2.7 Ferneyhough's Second String Quartet, Arditti realization and Marsh transcription

Furthermore, Marsh's transcription and argument follows Smalley in applying Cox's High-Modernist model to Ferneyhough's music. Marsh expects a performance to match the notation, and through transcription he is taking the place of the listener, thus completing the expectation of a "clear communicative chain" from notation through performer to listener. It would be easy to assert that the differences between Marsh's transcription and the computer analysis of the recording are due to his incompetence. On the contrary, Marsh's transcription provides further evidence that the listener's response to the performance, similar to the performer's response to the notation, is not a direct, unmediated transmission. Instead, Marsh brings his experiences as a listener to the music, and in doing so hears Ferneyhough's performance in relation to a 6/8 meter. "Try as I might I cannot hear the recorded performance of this as anything other than [see Fig. 2.6]."[88] However, he assumes that this is how everybody receives the passage. Hence his conclusion that "What you see (rhythmic asymmetry) and what you get (bucolic dance) are actually quite different. This ought to matter, and yet for Ferneyhough, Arditti and probably most listeners, it appears not to."[89] Marsh's conclusion is invalidated by his assumption that the

[88] Ibid., 86.
[89] Ibid.

listening process is a passive one as suggested previously by Pruslin, rather than an active one.

The second concern returns to the difficulty of asserting a direct relationship between score and realization. This time, however, it is Marsh's transcription rather than Ferneyhough's score that is of interest. Marsh asserts that there is no difference between his transcription and the Arditti's performance. However, as we have already seen, differences exist between Marsh's transcription and the recording's analysis. Hypothetically, if we were to perform Marsh's transcription, would the resulting performance match the Arditti performance? The listening process aside, I would have to say no. The very use of a 6/8 meter, from a historical point of view, implicitly leads to a different approach, stressing a dotted quarter note pulse. Marsh's transcription places emphasis on the beginning of each of his transcribed 6/8 measures, which would surely lead to a very different realization – one that would conversely stress a sense of meter that is not apparent in the Arditti recording. In the first beat of the second measure of his transcription, Marsh places Ferneyhough's *sfffz* here, which (relying solely on renotating the score) would seem to make sense. However, if this were an accurate transcription of the recording, then we would note that the 1st and 2nd violins do not accentuate the *sfffz*; rather they are subdued. Thus, Marsh is not simply transcribing the passage from the recording; he is recomposing it based on his own rationalizing tendencies.

The thoughts of Smalley, Heaton, and Marsh present a common view regarding the function of notation. Fundamental to all three is an understanding that a successful performance posits accuracy as the vital yardstick in realizing the notational demands of the score. By successfully navigating the technical challenges through an accurate performance, performers fulfill Cox's High-Modernist model. As we have seen, however, Ferneyhough's notational complexities make such an approach

untenable. Their complaints, though revolving around Ferneyhough's music, reflect a general frustration with New Complexity, centering on composers' use of "extreme complexities" that lead the performer employing a High-Modernist model approach to fail.

For Ferneyhough, notation can never present an exact encoding of the aural experience; notation is the beginning of a process, not the end. The performer has to engage with the work, making decisions as he or she traverses the various technical challenges: "The criteria for aesthetically adequate performances lie in the extent to which the performer is technically and spiritually able to recognize and embody the demands of fidelity (NOT 'exactitude'!). It is not a question of 20% or 99% 'of the notes.'"[90] The notation does not present a single path but rather a labyrinth with multiple entrances and exits. Thus, a direct link between the performer and the notation (via the High-Modernist model, à la Cox) is rejected by Ferneyhough. Moreover, Ferneyhough's notation raises the question of the supposed direct link between the performer and the listener. Previous works have been seen "as a graspable, invariant entity, as something that can be directly transmitted. That this is no longer the case has been recognized ever since indeterminacy assumed the mantle of progress."[91] From this point of view, a performer approaching Ferneyhough's work looking for the "authentic performance" faces an impossible task.

Given the complexities inherent in the work, each reading is independent from the next, with the performer providing "a determination of the combination of elements (strata) which are assigned preferential status at any generative stage of the realization process."[92] According to Ferneyhough, the notation "must incorporate, via the mediation of the performer (his personal 'approach'), the destruction (secondary

[90] Ferneyhough, *Collected Writings*, 71
[91] Ibid., 5.
[92] Ibid., 4.

encoding) which it seems to be the task of most music to brush impatiently aside."[93] In short: banish the belief in a single way to approach a work; challenge the inbuilt tendency to resort to years of training about what notation should represent and how it should be tackled.

Harry Spartanay's thoughts act as a suitable demonstration of Ferneyhough's position as well as a response to Smalley, Heaton, and Marsh. Having performed the world premier of Ferneyhough's *Time and Motion Studies I*, Spartanay felt that he had succeeded musically "but notewise I think I didn't grab more than thirty percent."[94] Following the performance he made a recording that he felt was "technically perfect," sending it to Ferneyhough. At first Ferneyhough's preference for the premier surprised Spartanay, but on reflection Spartanay notes that "[Ferneyhough] was right, because that was the real struggle, that's what he wants and that's what's in the music."[95] Musicality is distinguished from mere accuracy.

Irvine Arditti, the first violinist of the Arditti quartet (who performed Ferneyhough's Second String Quartet) on the one hand supports Spartanay's and Ferneyhough's previous comments. He questions the often held view that an adequate performance is one that privileges perfect accuracy: "If the composer … chooses that his or her work is conveyed sufficiently without a high level of accuracy, then this should be the criterion for judging if the performance is valid or not."[96] In addition, though, Arditti is clearly attracted to transcending the traditional limits of instrumental performance as a goal in itself as part of the continuing development of technical skills: "Every era seems to uncover new realms of possibilities for the player. What was not possible earlier this century [20th], is or will be possible. It is the player's

[93] Ibid., 5.
[94] Harry Spartanay, Questionnaire response in *Complexity in Music?*, 37.
[95] Ibid.
[96] Irvine Arditti, Questionnaire response in *Complexity in Music?*, 9.

responsibility to transcend traditional limitations and find new possibilities of interpretation."[97] Though to be sure the 'strain' of performance is not the only outcome of a complex notation and, as Arditti notes, "Sometimes the interpretation becomes a product of all these 'strain' factors but such an interpretation then becomes 'less' rather than 'more' under the conscious control of the player." [98] Within a framework of interpretation these 'strain' factors can focus the direction of the work; however, the performers must restrain from making the strain an end in itself, otherwise the struggle becomes the focus. Cox refers to such an approach as "Absolute Self-Assertion," where accomplished classical performers looking for a new challenge take "a wild stab at realizing the spirit of the music."[99] Cox's negativity towards this approach comes from a distrust of glorifying the performer at the cost of disparaging the score: "Such performers generally share the assumption that there is a hallowed domain, often referred to as 'artistic intuition' and/or 'artistic freedom,' which must remain sovereign over the notated task – which leads to a glorification of the struggle against the 'drudge work' aspects of the score i.e. pitch, rhythms, dynamics etc." The area of interpretation within this model becomes somewhat relaxed according to Cox, who comments, "Too often such performers treat the music as a glorified form of spatial notation, or as a 'cue-sheet' for their musical habits," which is tied to a lack of accuracy and refusal "*on principle* to go through the difficult learning process demanded by complex music in order to realize their freedom *through* the music."[100] As we shall see in Chapter Three, this learning process is a vital component of the piece's interpretational development. Cox's dissatisfaction with this type of approach, some of which can be seen in Spartanay, is not laid solely at the feet of the performer:

[97] Ibid.
[98] Ibid.
[99] Cox, "Notes Toward a Performance Practice," 79.
[100] Ibid.

> Many composers of complex music have been and are so grateful for any performance of their music that they accept and praise wildly insufficient realizations. This can be understood on a human and professional level, particularly when the performer is famous and can help one to survive as a composer.[101]

Though not all performers agree with Arditti in terms of the revolution of all aspects of playing, or with Spartanay's less technically proficient performance, the trombonist Toon van Ulsen offers a mediating position. In a discussion on Ferneyhough's music, van Ulsen posits that although the majority of the music is possible, the remaining 'impossible' challenges feel as though they make sense, but "approaching them in a global manner doesn't seem to unveil their full meaning either. The only choice you have left seems to be to put as much effort as you can and accept that you will fail to a certain extent."[102] Given that this is so contrary to traditional approaches to performing music, it is no wonder that this feeling of failure, no matter how much work is put forward, could be disconcerting. However, van Ulsen continues, turning the situation into a positive one, where interpretation seems more pertinent:

> Once you have accepted this fundamental choice you begin to understand your role therein as very positive. Not because you can play as many wrong notes as you want, but because as a performer you are given a far greater freedom and responsibility than in most other music.[103]

Yet the idea of failure is still based on the yardstick of accuracy. Steve Schick, a dedicated performer of complex music, offers a different view that sums up the ethos of this chapter:

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[101] Ibid., 79-80 (footnote).
[102] Toon van Ulsen, Questionnaire response in *Complexity in Music?*, 38.
[103] Ibid.

> Normally the goal of learning is the preparation of a *representative* performance of a piece of music. But what does it mean to represent a piece of music? The initial need to develop the physical capacity to play a piece of music … curates a view of learning as *perfecting*, the focus of which locates the integrity of a performance experience as accuracy of presentation.

This counters the views espoused by Heaton, Marsh, and Smalley, in favor of

> A more fluid view of learning as *development*, over both the short term and the long term, foregrounds a flexible environment of exchange between the piece and the player. Unfortunately, western performance practice is suspicious of too much flexibility. It teaches us that the score, the shroud of classical music objectified, is sacred. Performers learn that to venerate this music means devotion to a faithful reproduction of the score. The paralyzing need to *perfect* mistakenly places emphasis on the first few performances of a piece and neglects the rich experience of evolution over the long term [emphasis author's].[104]

This development, which seems all the more vital to a music employing a New Complexity aesthetic, will provide the basis for the next chapter.

[104] Steve Schick, *The Percussionist's Art*, (Rochester, NY: University of Rochester Press, 2006), 95.

CHAPTER THREE

1980s DARMSTADT AND INTERPRETATIONS OF NEW COMPLEXITY

Works that fall under the label of New Complexity present the performer with a multitude of notational challenges. Not only does the quantity of these challenges necessitate hundreds of hours of practice, but their quality often requires the development of new performance techniques. It is understandable, then, when performers complain that the combination of solving both the quantity and quality of notational challenges with the aim of producing an accurate rendition of the score minimizes their freedom to interpret. Heaton complains that "The absurdity of the excesses of the New Complexity lies not merely in the precise notation of 'expression,' but in the subjugation and manipulation of the performer, who can only conclude that his efforts are ultimately secondary."[105] Moreover, frustration enters as performers are faced with a music that requires them to develop different approaches that do not build on pre-existing techniques, techniques that they have spent many years perfecting. This frustration draws from an underlying assumption that the interpretive role of the performer can only begin once the technical challenges have been surmounted, which upon commencement is all the more restricted due to the notational specificity of the score.

Building upon the previous chapter's discussion, we have seen that the frustration felt by the performer is shaped by an adherence to the idea of a one-way relationship between score and performer. The works of New Complexity, however, invites a two-way relationship, or dialogue, between the performer and score, where the role of interpretation shapes the learning process rather than following it. If the

[105] Heaton, "The Performer's Point of View," 33; Heaton's polemical reaction is brought into focus by Christopher Fox, who on attending an open rehearsal of a work by fellow composer Hans-Joachim Hespos, performed by Heaton, was "struck by [Hespos'] concern for the quality of the performers' experience in playing new music." Fox, "A Darmstadt Diary," *Contact* 29 (1985): 45.

learning process is no longer expedited in favor of reaching some later interpretive phase, then the learning process becomes part of the interpretation. The resulting increase in gestation period prior to performance allows for a dynamic interaction, or dialogue, between performer and score:

> The point of learning difficult complex music for me is in fact to slow down the process of learning. And, in specific, to prolong the very rich period of learning where the piece is still 'soft.' … With me in the case of *Bone Alphabet*, that gap [between seeing a score for the first time and being able to perform it publicly] covered about 1200 hours of practice. This extremely prolonged soft phase meant that [the] piece had a lot of time to exert its force on me and the reverse.[106]

In his discussion of Brian Ferneyhough's *Bone Alphabet*, Steve Schick engages with this idea of a dialogue between the performer and score, which he feels drives a greater purpose: "If the goal of learning and playing music is to change your life – and why should it be any less than that – then this soft phase of learning, where music is more than just actions taken and ideology explicated, is necessary."[107] With this "soft phase of learning" in mind we shall see that, far from excluding the performer's contributions, the music of the New Complexity invites, indeed requires them.

This chapter will address four performers' articles on the interpretation of works by Ferneyhough, Redgate, and Dench, respectively. These discussions offer new perspectives into the nature of the compositions at hand, elaborating on the dialogue between score and performer where the learning phase not only shapes the immediate interpretation of the piece but also the longer-term performances of the work. As we shall see, performers who responsibly engage with this dialogue find that the notational complexity offers a variety of angles from which to begin the piece,

[106] Steve Schick, "A Percussionist's Search for Models," *Contemporary Music Review* 21, no. 1 (2002): 9.
[107] Ibid., 10.

resulting in a wholly unique interpretation. The negative responses to New Complexity by performers during the 1970s and ’80s were predicated on considering the score as a one-way mode of communication, inferring that the composer was more interested in the intricacies of the compositional system than the role of the performer. The argument that the music of New Complexity excluded the performer’s contribution was one of the main points of contention against the music of Ferneyhough and his fellow 1980s Darmstadt composers.

1980s DARMSTADT AND THE PERFECTION OF THE SYSTEM

At first, Ferneyhough’s works written during the 1970s were met with resistance. Even those performers who were willing to accept the difficulty of the scores were overtly critical, as evinced in Smalley’s and Heaton’s responses quoted in the previous chapter. Heaton’s frustration at realizing these scores accurately and Smalley’s concerns that the scores presented an increasing control of notation and subsequent limiting of performers’ interpretational freedom articulate a central concern that composers like Ferneyhough and his colleagues were more concerned with the creation of the perfect compositional system, and its consequent discussion, than they were with the function of the score as a medium of communication between composer and performer. Discussion of composition, by the composers themselves, apparently did not help matters:

> When they want to talk even half-sense to us so that we at least half-understand, they have no choice but to accept the need to have assimilated the last many thousands of years of cultural history. They all use *words* – more or less the same words we use – and plenty of them: the hippest words in semiotics, post-structuralism, post-modernism and especially physics. The language is all of ‘force-fields,’ ‘sound-structures,’ ‘processes,’ ‘pitch-

> structures,' … Once again, though, the verbal packaging seems to be getting in the way of the thought. There are more words than ideas to fill them.[108]

Furthermore, Ferneyhough's participation (as composition coordinator) during Darmstadt's 1984 - 1994 summer schools did not alleviate this ever-more trenchant view. Although not explicitly stated, Lisa R. Dominick's discussion of Darmstadt in 1984, the year Ferneyhough took over as the course director, labels Ferneyhough as the all-knowing teacher:

> The naïve but prevalent assumption that somewhere there existed a perfect system, infinitely adaptable, served as Darmstadt's decoy; one went there to be taught by the few fortunate enough to believe that they were in possession of such wealth. Darmstadt's ideology was at once both authoritarian and idealistic: authoritarian in its defense of the few who 'had it,' idealistic in its belief in a perfect system.[109]

In the minds of some, these composers used the score as a platform for an ever-increasing search for the perfect system, rather than as a medium of communication between composer and performer. From this perspective, the performer becomes subsidiary to the whole process and is required to realize this apparently utopian system with perfect accuracy, justifying Heaton's and Smalley's views.

Yet this description of Darmstadt as authoritarian, the prevalent view of previous decades, does not reveal the whole story of 1984, a year which brought about a dramatic change in the program:

> What actually *happens* at Darmstadt these days? Well, one thing that is quite definitely not on the agenda is the protracted expositions by senior composers of their compositional practice. Instead of Stockhausen, Ligeti, Xenakis, et al. discoursing for three or four days on their latest work, the predominant format in 1984 was a 90-minute lecture, afforded to about 35 composers, giving them

[108] Silverman, review of "Aspects of Complexity," 35.
[109] Lisa R. Dominick, "Darmstadt 1984," *Perspectives of New Music* 23, no. 2 (Spring - Summer 1985): 274.

> the opportunity to introduce particular compositional preoccupations and play a few pieces.[110]

In addition, the sheer diversity of composers present, such as Cage, Feldman, Glass, Kagel, Radulescu, Rihm, Volens and Zimmerman, attests to the diversity of musical approaches, not (as is generally assumed) the aftermath of total serialism. Far from the earlier domination of a few composers, the Darmstadt of the 1980s developed a spontaneous environment bustling with ideas.[111] According to Robin Freeman's report in 1986: "The vitality, resourcefulness and spontaneity of Darmstadt, qualities few outsiders ever seem to associate with the place, had overcome all obstacles, or all but a few."[112] This change continued to resonate through the '80s, with Keith Potter noting a new direction "to replace those of the 1950s and '60s," with "a need for a different sort of Darmstadt in the eighties to reflect the current state of compositional confusion that goes under such names as pluralism or postmodernism."[113] The sense of pluralism and distance from the "old Darmstadt" is summed up by Fox:

> If the most realistic view of the new music world today is one which acknowledges the pluralist nature of the world, then Darmstadt is surely right to attempt also to be pluralistic in its policy for inviting musicians. Consequently, in 1986 there were appearances by composers as various as Michael Nyman, Trevor Wishart, Alvin Curran, Morton Feldman, Alain Bancquart, and Helmut Lachenmann … One notable omission was any composer with a direct connection with the old serial Darmstadt; nor was any of the music from that era performed. At one level, this is quite understandable – we live in a brave, new, uncertain world – but the time has perhaps arrived when a reassessment of work which, after all, constitutes a significant part of the recent history of music in Europe, would be fruitful for both composers and performers.[114]

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[110] Fox, "A Darmstadt Diary," 44.
[111] The plurality of Darmstadt in the late 80s is clearly represented through a diversity of pieces included in the publication "Darmstadt 1988," *New Music 89*, edited by Michael Finnissy and Roger Wright (Oxford: Oxford University Press, 1989).
[112] Robin Freeman, "Darmstadt 1986," *Contact* 31 (1986): 38.
[113] Keith Potter, "Darmstadt 1988," *Contact* 34 (1989): 26.
[114] Fox, "Plural Darmstadt, The 1986 International Summer Course," in *New Music 87*, eds. Michael Finnissy and Roger Wright (New York: Oxford University Press, 1987): 102.

On the other hand Nora Post, the resident oboist at Darmstadt, welcomes the departing of the "old guard" who came to see the dramatic changes enacted in the 1982 season rather than to control it: "a sweeping transformation [at Darmstadt had] occurred and, somewhere along the line, the famed post-war German serialist stronghold known as the Darmstadt School rolled over and quietly died. Of neglect, I suspect."[115] Unfortunately, the hope that a new era of pluralism would finally blow away the cobwebs of Darmstadt's perceived authoritarianism did not come to pass. According to Post, composers banded together into distinct groups divided along aesthetic lines. The "Ferneyhough group," or New Complexicists, was accused of being unapproachable for the listener due to their use of complexity, whereas the minimalists ("nearly anyone not related in some way to serialism") were charged with being too simple, while the "neo-tonalists" were indicted as being "pretentious and self-indulgent." Post writes:

> The worst aspect of this stylistic polarization was the sense that instead of learning from other styles, some composers and performers took on the role of aesthetic exterminators, organizing factional groups, preparing their boos, bravos and paper airplanes before the first note of a piece was played. One young English serialist was booed so severely by the minimalists after the premiere of his string quartet that he broke down publicly and cried.[116]

Paper airplanes continued to fly throughout the 1990s, characterized by polemical stances from the New Complexity and neo-tonalist camps, the latter described by Boros as the "New Simplicity" or as mentioned earlier, the "dungheap." This polarization can be seen in three articles in *Perspectives of New Music*: Boros's "A 'New Tonality'?" prepares the battleground, which invoked a response by Fred Lerdahl entitled "Tonality and Paranoia: A Reply to Boros," followed by a rebuttal to

[115] Nora Post, "Survivor from Darmstadt," *College Music Symposium* 25 (1985): par. 3, http://www.music.org/cgi-bin/showpage.pl?tmpl=/profactiv/pubs/sym/vol25/contents&h=35.
[116] Ibid., par. 6-7.

Lerdahl's article entitled "A Response to Lerdahl" by Boros. In the first instance Boros responds to a publication in *Contemporary Music Review* that deals with issues of a rise of a New Tonality (interestingly Boros presented this paper at Darmstadt in 1994). Boros questions whether those composers represented in *Contemporary Music Review*'s collection of essays offered a "changing of the garde," whether these composers had learnt from the "lessons and experiences of modernity"? Boros concludes that this is not the case, that we are in fact "witnessing the final hours leading up to the inevitable triumph of what, in its absolute complicity with reductive, depthless deaestheticization, amounts … to a grotesquely distorted throwback to premodernist outlooks."[117] Lerdahl's reaction is equally as charged:

> It is unpleasant to reply to an article as offensive in tone and irresponsible in content as James Boros's 'A 'New Totality'?,' which denounces the 'New Tonality' issue of Contemporary Music Review. He consistently distorts the views of the authors he is writing about. His association of the CMR authors with Italian Fascism (Boros, 547) is inexcusable. He does not present a coherent argument.[118]

Boros' satirical rebuttal is paradigmatic of the vast chasm between the two aesthetical camps: "It is a pleasure to have the opportunity to respond to Fred Lerdahl's essay 'Tonality and Paranoia.' I'll try to restrict myself to addressing his major gripes, and will refrain from replying to the numerous chastisements found throughout the text."[119] But couched within Boros's criticism of Lerdahl, and within the general meta-discourse between the two positions, lies the main point of contention surrounding the complexity in New Complexity:

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[117] Boros, "A 'New Tonality'?," *Perspectives of New Music* 33, no. 1 (Winter - Summer, 1995): 547-548.
[118] Fred Lerdahl, "Tonality and Paranoia: A Reply to Boros," *Perspectives of New Music* 34, no. 1 (Winter, 1996): 242.
[119] Boros, "A Response to Lerdahl," *Perspectives of New Music* 34, no. 1 (Winter, 1996): 252.

> Lerdahl continues to express his concerns regarding what he calls 'the gap . . . between composers' methods of construction and how listeners understand the music that results in part from those methods.' … This entire (non-)issue strikes me as bizarre. Personally, I couldn't care less about the 'audibility' of the 'elementary mathematical operations' used by many composers! (I certainly have no interest in 'aurally grasping a tone row' despite the implicit lure of erotic pleasure.) Nor would I ever strive to 'understand' music in a strictly mechanical way, i.e., in terms of 'information transfer.'[120]

The notion of a understanding music "in a strictly mechanical way … in terms of 'information transfer'" lends support to my argument that the music of New Complexity is often treated as though there should be a transparent (one-to-one mapping) of the relationship between the score and the listener. This relationship is explicitly complexified by the composers through their use of notation; however, as Weisser surmises: "as composition director at Darmstadt … Ferneyhough inherited his initial base of power from the post-Webern serialists."[121] Taruskin links these two periods in Darmstadt's history, stating that "[New Complexity composers] manifestos … were worthy successors to the original Darmstadt blast surveyed in chapter 1,"[122] (note how Taruskin ignores the equally polemical invective by Lerdahl) wherein one such "blast" consists of Theodore Adorno's appeal to the internal integrity of the compositional system: "Responding only to what Adorno called 'the inherent tendency of musical material' rather to any call from the wider world, twelve-tone music seemed to embody a perfect artistic 'autonomy.'"[123] Anne LeBaron's and Denys Bouliane's description of Darmstadt in 1980 supports Taruskin's link to Darmstadt's earlier period:

> When a contemporary musician hears the word 'Darmstadt,' he automatically associates it with a certain school of thought rooted in the highly structured

[120] Ibid., 254.
[121] Weisser, "Notational Practice," 185.
[122] Taruskin, *Music in the Late Twentieth Century*, 475.
[123] Ibid., 17.

> musical languages of the 50s … participants attended the courses there to gain knowledge of the concepts and systems then being developed.[124]

Given that during the 1970s "Darmstadt appear[ed] to be losing its luster,"[125] it is understandable that critics interpreted the intensity of debate engendered by Ferneyhough's appointment during the following decade, coupled with the complexity of the music, as an intensification of Adornian "autonomy" and perfection of the compositional system.

Although Ferneyhough's supervision of Darmstadt led to a return to the discussion of the compositional system, contrary to Dominick's assertion I do not believe such a discussion was based on finding the perfect system in a bid to remove any extra musical associations from the work.[126] Rather, if it can be shown that such a search for the perfection of the compositional system was not at the center of New Complexity aesthetics, then we can address the concerns of those performers who base their criticism on this misinterpretation. Boros's discussion of New Complexity contradicts the view that these composers were searching for the perfect system, a system that could be transparently transmitted, via an accurate performance, to the listener:

> The aspect of 'complex' music that I find most appealing is the one which others seem to find troubling, namely that much of it has ragged, tattered edges, foregoing the 'hot licks' and glossy, synthetic sheens characteristic of the typical mass-produced regurgitation in favor of laying bare its imperfections, its flaws, its intrinsic awkwardness.[127]

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[124] Denys Bouliane and Anne LeBaron, "Darmstadt 1980," *Perspectives of New Music* 19, no. 1/2 (Autumn 1980 – Spring 1981): 422.
[125] Denys Bouliane and Anne LeBaron, "Darmstadt 1980," 220.
[126] As might have been the case in the period immediately following the horrors of WWII where composers attempted to rid their music of any extra musical associations, the same associations that were co-opted by the Axis powers.
[127] Boros, "Why Complexity? (Part Two)," 93.

Such "imperfections," "flaws," and "ragged, tattered edges" are contrary to the notion of unity or the search for perfection that Dominick suggests. Furthermore, these tattered edges provide the space in which the performer can navigate the score as the imperfections engender a wide choice of interpretive paths. The resistance to creating the perfect system is explicitly described by Boros, who continues:

> In resisting the temptation to reduce art to, or to produce art from, that which is strictly quantifiable, whether in terms of off-the-shelf emotional states or prepackaged pitch and rhythmic relations, a composer finds her- or himself engaged in the most intimate of dialogues with her or his materials, often exchanging an attitude of dominance, typically manifested in the air of authority exuded by many professionals, for a willingness to attend to the needs of these materials in a humble and respectful way.[128]

The skepticism towards viewing the compositional process as a means to finding the utopian system is offered by Dench: "When someone says, 'Oh, there is enormous profundity in the way Schoenberg manipulates a particular series,' I look at it and say, 'But God, that's not a lot more interesting than the inside of my toaster.'"[129] Indeed, even if the inside of the "toaster" is extremely complex, such composition devices cannot serve as 'the work': "I think that 'complexity,' as most people understand it, is a kind of hyper-intellectual teasing-out of the skin of the music. O.K, that's great, except that you're not really offering complex music, you're just offering a complex process of generating it."[130] In other words, the focus of the music, at least for Dench but arguably also for others, does not ground itself in the complexity of the compositional process and the perfection of the system. Instead, the complexity manifests in multiple ways, most tellingly in the relationship between the performance, the score, and the resulting interpretation.

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[128] Ibid.
[129] Dench, interviewed by Toop, "Four Facets," 19.
[130] Ibid., 5.

The clarinetist Arjan Kappers offers a metaphor that will aid in further defining the relationship that New Complexity scores of the 1980s offer to the performer. On the one hand, the composer who offers "extreme performance difficulties or excesses of demand," according to Kappers, is akin to a sergeant who orders his recruits (the performers) to "scrub the street with a toothbrush," which the recruit would carry out, though "he prefers a broom, which he unfortunately doesn't have." Contextualized in this manner, the relationship between composer and performer "results in [an] unwillingness [to perform], and justifiably so,"[131] a view that resonates with the arguments of Heaton and Smalley in the previous chapter. On the other hand, if the sergeant is recast as an archaeologist (the composer), who explains the existence of "an extremely significant golden mask … in the sands," the student of archeology (the performer) in order "not to damage it … must scrape away the sand carefully with toothbrushes."[132]

While Kapper's argument reconsiders the widely held dictatorial view of the New Complexity composer, he undermines the dialogic relationship that these works explicitly enact, reducing the role of the performer to that of a receiver whose role is to replicate the compositional system at the expense of any personal interpretation, thus forcing the relationship between score and performer into a one-way communication. This type of realization is summed up by Schick, who states,

> If one takes the attitude that representing a composer's score is the ultimate [*sic*] responsibility, then performers feel that their own personality should not intervene between the score and the audience. Unfortunately, this often invites the kind of bloodless, almost anonymous performances that have so characterized the performance of recent contemporary music.[133]

[131] Arjan Kapper, in Questionnaire response *Complexity in Music?*, 26.
[132] Ibid.
[133] Schick "A Percussionist's Search for Models," 11.

Furthermore, Kapper's argument advocates that a true rendition exists buried beneath the complexity of the notation. The problem with this argument, however, is that Kapper presupposes a certain relationship between ends and means, akin to Cox's direct chain of communication. Whereas the process of excavation always reveals something slightly different, the process determines the product. Therefore, although two groups of performers may realize Ferneyhough's Second String Quartet differently, shaped by the "soft learning phase," the performance is still identifiable as an instantiation of the work. Chislett's responses to Dench's flute pieces reflect a similar sentiment: "In such a multilayered work there is plenty of scope for uncovering new interpretative ideas, and hence the details of any two performances need never be the same."[134]

THREE PERFORMERS' VIEWS ON NEW COMPLEXITY

After the polemical warfare of 1980s Darmstadt, it took a while before discussions concerning complexity transitioned from an invective tone to a considered one. Articles published in 1993-95 in *Contemporary Music Review, Perspectives of New Music*, and *Complexity in Music?* went some way to providing such a transition. The following pages examine three performers' approaches to Ferneyhough's *Bone Alphabet* (1990) for percussion solo, Redgate's *Ausgangspunkte* (1981) for solo oboe, and Dench's *Sulle Scale della Fenice* (1986-89) for solo flute. These accounts reveal a dialogical relationship between the score and the performer where the notation, rather than requiring a rigid realization and a continual striving for complete accuracy,

[134] Laura Chislett, "Sulle Scale della Fenice: Performer's Notebook," *Perspectives of New Music* 29, no. 2 (Summer, 1991): 94.

conversely offers a multitude of interpretational challenges, each with a variety of possible solutions.

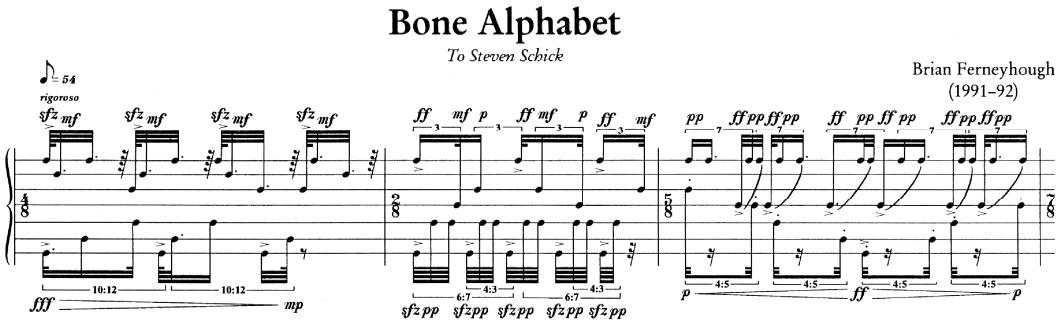

Figure 3.1 Opening measures from Ferneyhough's *Bone Alphabet*

Through Ferneyhough's *Bone Alphabet*, Schick develops an approach to constructing new techniques in order to learn a piece. For him, this approach plays as large a part in shaping the interpretation process, as do successive performances: "Ironically, in a score which seems so rigorously determined certain idiosyncratic decisions on my part in the first few days of practice reveal a path through the thicket of Ferneyhough's notation that inevitably gives my interpretation of *Bone Alphabet* a wholly personal and rather intuitive aura."[135] The interpretation does not end with the learning phase, however; as Schick notes after thirty-or-so performances, he is "reminded of how different [his] mental conception of the piece has become … since it emerged from the … practice room."[136] Ferneyhough's *Bone Alphabet* offers a dialogic relationship that continues beyond the work's premier, where future performances are not aimed at perfecting, or achieving complete accuracy, but at continuing to reveal new interpretative avenues in the score:

[135] Schick, "Developing an Interpretive Context: Learning Brian Ferneyhough's Bone Alphabet," *Perspectives of New Music* 29, no. 2 (Summer 1991): 134.
[136] Ibid., 133.

> One too often thinks of interpretation as a localized event – what a given performer does in a given performance. It can also be seen as a process of growth over a longer period of time – as a charting of the physical and emotional changes of a player over the course of his or her long-term involvement with a piece.[137]

Bone Alphabet encourages interpretive latitude by allowing the performer to choose the instrumentation, albeit under a set of predefined conditions. Schick admits that under these conditions there are not a plethora of solutions; however, his choices ultimately affect the pitch contents of the work through differences in drum sizes. Within a rhythmically saturated work such as *Bone Alphabet* it may seem unusual that Schick focuses on the melodic aspects of the instrumentation "in order to project the strongly vectorial nature of the melodic line."[138] This melodic line is part of an interpretation that seeks to build an "interpretive skeleton" counteracting an audible complexity that "threatens to collapse into a single and singularly unappealing mass," and allows for a shaping of formal elements: "It seems clear to me that formal concerns at the micro level often mirror those at the macro level … I believe … that if I am very careful to render the extreme micro level of rhythm and texture with fully fledged-out structure and personality, the larger issues take care of themselves," which ultimately results in performance as "a real-time explosion of the rich complexity of a work." [139]

Schick's approach to learning and interpreting the piece revolves around solving and memorizing complex rhythmic problems, and it is not surprising that for some, "cutting out each bar and gluing it on graph paper" to calculate the rhythms and memorizing each one individually is a step too far: "Painted in broad strokes, it seems to me that the act of learning a piece is primarily one of simplification, while the art of

[137] Schick, "A Percussionist's Search," 10.
[138] Schick, "Developing an Interpretive Context," 135.
[139] Ibid., 145.

performance is one of (re)complexifying."[140] While one may be tempted to hear Schick's thoughts resonate with Marsh's "rationalization," it becomes apparent that Schick's approach does not alter the notation to reach a different end; no form of "bucolic dance" is offered here. What is shown, however, is *his* interpretation of the work, as strategies to aid learning become a relativizing filter (a term employed by Ferneyhough) for the complex rhythmic systems employed by Ferneyhough.

Three processes of simplification allow Schick to focus on projecting a melodic trajectory from the amalgamation of complex rhythms, feeding an "interplay of musical behaviors."[141] The first works out the least common multiple of all the individual polyphonic lines and applies simple grids onto the score (Fig. 3.2). Secondly, if the first approach does not work due to a lack of a workable common denominator, then multiplying out one of the irrationals through altering the tempo allows Schick to reapply the first approach. The third approach, which ultimately adds the most interpretational effect to the overall material, involves casting one of the lines as a "strong foreground in nature against which other rhythmic lines act ornamentally."[142]

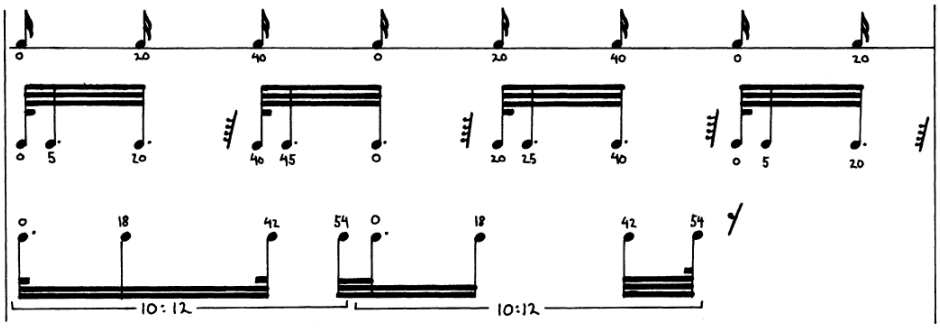

Figure 3.2 Schick's grid approach to complex rhythms in *Bone Alphabet* measure 1

[140] Ibid., 133.
[141] Ibid., 141.
[142] Ibid., 137.

The figure above shows the first approach to simplifying the learning process. Here a 10 in the time of 12 sixty-fourth notes tuplet against a non-tuplet rhythm is calculated via the common multiple shared by both rhythms. Although this shows how complex tuplets are internalized without rewriting any of the material, Schick notes that in order to make it easier to play there is a certain amount of approximation and "therefore the acceptance of rhythmic inaccuracy."[143] One might be tempted to conclude from this statement that attempting to learn these rhythms accurately is beyond human ability and hence only a computer could really perform it accurately, yet Schick is not deterred: "The ear, the traditional means of learning, hearing, and ascertaining the accuracy of rhythms, was still of primary importance in learning even very complex rhythms."[144] Although Heaton and Smalley would perhaps see this admission as proof against specific notation, Schick does not in fact get hung up on this issue and instead focuses on the larger way in which the rhythms interact in a living polyphonic structure where the "different speeds and subdivisions seem to have different rhythmic auras."[145]

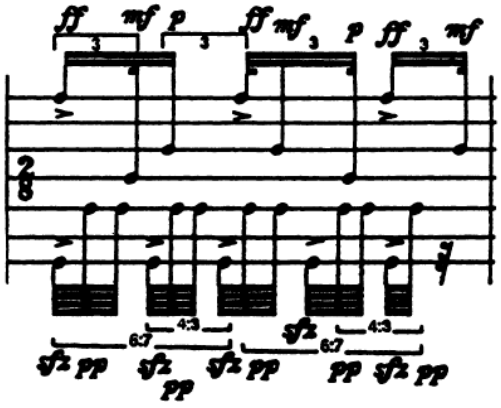

Figure 3.3 – *Bone Alphabet* measure 2

[143] Ibid., 141.
[144] Ibid.
[145] Ibid., 137.

Alongside an explication of his "approximation," the second approach is applied to complex rhythmic challenges like the one from m. 2 (Fig. 3.3). Here, the 6:7 tuplet is multiplied out by replacing the original tempo of 1/8=54 with 1/8=46.3.

Grazilea Bortz's thesis examines the extent to which undergraduate and graduate teaching prepares the student for the performance of complex rhythms. She states that textbooks did not "provide tools for the performer willing to develop rhythmic reading and coordination skills to approach a more complex notation."[146] Therefore these approaches are unique to Schick and are designed to serve his goal of projecting a melodic line through the landscape of interweaving rhythmic lines. One could imagine a different interpretation where the performer attempts to treat all rhythmic lines equally rather than projecting a single line, and given this the performer would have to adopt a unique learning process. The use of complex notation in this score demands greater reflection on the learning process, and faced with having to develop approaches performers are often set on getting through the learning process as quickly as possible. Schick asserts that "the learning of a piece becomes the necessary expedient of performance, but rarely savored for its own unique qualities,"[147] unique qualities that ultimately shape future performances. Weisser, in reviewing Schick's earlier article, also concludes that Ferneyhough's notational practice

> Is after something different, something much riskier, much more difficult to attain, and much more ephemeral. He eschews the notion of clear notational transmission simply because he is not interested at all in communicating any *thing* in particular.[148]

[146] Grazilea Bortz, "Rhythm in the Music of Brian Ferneyhough, Michael Finnissy, and Arthur Kampela: A Guide for Performers" (DMA thesis, City University of New York, 2003), 7.
[147] Schick, "Developing an Interpretive Context," 132.
[148] Weisser, "Notational Practice," 233.

Yet Weisser's statement does not elaborate on the purpose of the notation. It seems to me that such a purpose lies in the dialogue that the work engenders with the performer, a dialogue underlying a broader New Complexity, one that is both ephemeral and difficult to attain, primarily because such a dialogue is necessarily implicit rather than explicit, hidden and not seen.

Christopher Redgate's article on complexity and performance addresses similar issues, noting that

> the need to interpret the music without getting bogged in the purely technical at the expense of the musical is of course paramount in the mind of the performer… The complexity of much of this music is not gratuitous but is a central part of the composer's aesthetic. This is a vital issue for the performer to grasp, as this will have a marked effect upon the approach taken to learning and performing.[149]

Further to Schick's belief that the learning process extends beyond the first performance, C. Redgate notes that complex works often engender a series of "re-learnings." These relearnings take onboard new techniques and interpretations, developed beyond the premier of the work, continuing to feed the dialogue between score and performer. While for Schick there was no overarching twentieth-century performance practice for percussion, thus inviting new approaches to learning and interpreting, for C. Redgate the oboe conversely had a well developed and perhaps entrenched twentieth-century persona:

> Traditionally the oboe is considered to be a melodic and lyrical instrument with a particularly evocative sound. The performance culture that surrounds the oboe world is still focused upon these traditional values and remains, to a large extent, conservative in its ideals and aims. It should be no surprise to learn, then, that many of the developments in the oboe world have remained on the periphery of the culture and are embraced by only a small section of the

[149] Christopher Redgate, "A Discussion of Practices Used in Learning Complex Music with Specific Reference to Roger Redgate's *Ausgangspunkte*," *Contemporary Music Review* 26/2 (April 2007): 141-142.

> community. At the same time, however, as these developments have taken place there has been a considerable growth in the technical standards of performers and in the number of oboists working as virtuoso soloists.[150]

Relearnings, though piece-specific at first, can later be extended to other pieces, creating a general tool-box of approaches for a variety of complex pieces and problems. Further development of these techniques, according to C. Redgate, leads to the technical development of the instrument, in terms of new fingerings, embouchure positions, etc. C. Redgate's performances of R. Redgate's *Ausgangspunkte* led to multiple relearnings, which is particularly apt in relation to the translation of the title, *points of departure*.

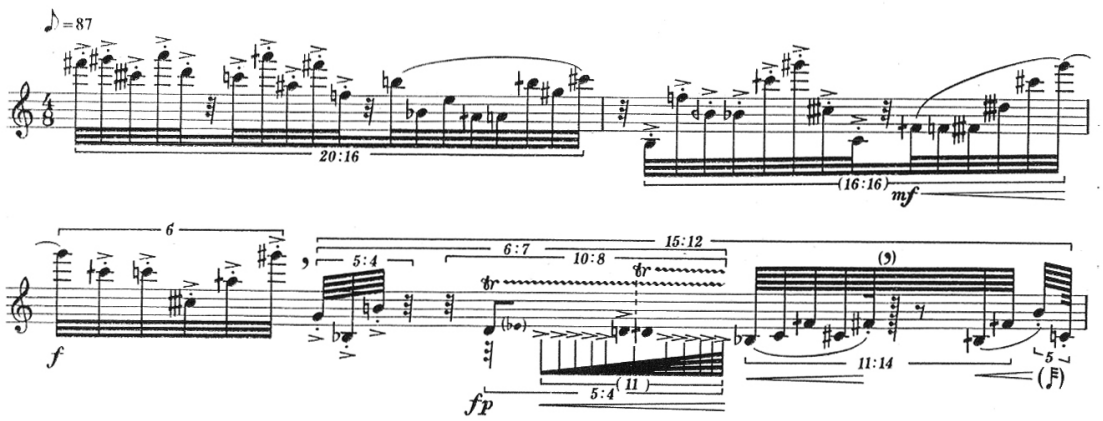

Figure 3.4 Excerpt from Redgate's *Ausgangspunkte*

In Figure 3.4 an accelerating eleven-note figure is enclosed within a fourth-level 5:4 tuplet, which is shared amongst a third-level 10:8, a second-level 6:7, and an upper level of fifteen thirty-second notes in the time of twelve. Such a passage challenges the performer to be able to hear such rhythmic relationships, yet C. Redgate still finds it essential to "get the rhythms into the ear"[151] as Schick had done with *Bone*

[150] C. Redgate, "Re-inventing the Oboe," *Contemporary Music Review* 26, no. 2 (April, 2007): 179.
[151] C. Redgate, "A Discussion of Practices Used in Learning Complex Music," 146.

Alphabet. Rhythmic complexity is not the only area developed by the composer; in terms of pitch the composer extends the range of the oboe to D7 quarter-sharp (in an earlier passage), written as long sustained notes as well as within rapid passages. On examining college-level textbooks and more generalized texts, C. Redgate found that fingerings above C7 were unavailable. Therefore, this passage enters the unperformable realm; the composer is asking for something that is not currently in the instrument's parlance. To extend this range of the oboe's vocabulary, C. Redgate developed new techniques by applying the teeth to the reed. Although he admits such an approach might be seen as dangerous in performance, with the possibility of the note not sounding, the nature of the material allows for and even invites this sense of danger:

> Much of this section is written well above the official range of the instrument and there is a sense of 'will the oboist survive or will he fall off? This sense of intensity, of 'will he survive' is very important in the work – there is a risk of danger. These ideas are more important and much more significant in the work than the idea of a performer demonstrating their technique and appearing to be in control of every aspect of the performance.[152]

His statement counters those performers who apply professional absolutist standards. If a passage seems impossible, as C. Redgate acknowledges – "Even today, many years after its composition, I still consider this to be the most difficult work in the repertoire"[153] – his immediate reaction is not simply to give up, but rather to offer several possible avenues for exploration. He suggests that perhaps more analysis or learning is necessary, or discussion among performers, or between performers and composers ("the working relationship with a composer can be a significant part of the learning process,") or, if all else fails, "rather than changing the music I prefer to have

[152] C. Redgate, in compact disc booklet, C. Redgate, *Oboe+: berio & beyond*, Oboe Classics CC2015 (2006): 8.
[153] Ibid.

an ‘ossia’ that I can use in performance when something seems impossible. Such an approach helps to keep open the possibility of finding a solution in a later stage and can create a long-term focus for further development.”[154] Such developments go hand in hand with his interest in redesigning the instrument, not solely for those who specialize in contemporary music but from a conviction that techniques could be used by a wider community of performers and composers.

As with *Bone Alphabet*, the realization by each performer of *Ausgangspunkte* is a unique instantiation of the work and must avoid a solely technical response through an active engagement in dialogue with the score. Striving for complete accuracy alone would cause all performances to tend towards the same end result, fulfilling a generic realization. It is not about whether a particular performer manages to navigate any particular passage successfully but rather how this dialogue affects the larger presentation of the piece. Barrett’s description of Redgate’s music demonstrates how a generic response can be countered, through not only a questioning of this dialogue between performer and score, but also the work’s realization and subsequent reception:

> This music has an oblique but compelling beauty about it, without which the most incisive and profound intellectual qualities are a waste of time. It *is* a difficult music in almost every sense, one whose appreciation (not to mention composition) requires a questioning, at all levels, of the nature and potential of the musical experience, its internal and external relationships, the possibility (if there is one) of “understanding”: this *shouldn’t* be too much to ask.[155]

Such a questioning of the nature and potential of the material is explicitly invoked by the notation employed, which requires a far higher level of interaction than other, less complex music, but offering the performer far more responsibility.

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[154] C. Redgate, “A Discussion of Practices Used in Learning Complex Music,” 145.
[155] Richard Barrett, “Critical / Convulsive – The Music of Roger Redgate,” *Contemporary Music Review* 13, no. 1 (1995): 145.

Dench, the third of the composers to be examined in this chapter, is also skeptical about seeing complex notation as necessitating a precise outcome:

> The written detail is to be seen less as a 'philologically' exact notation equivalent of a precise executative outcome, than as a metaphorical representation of, indeed a symbolic trigger to, a particular expressive gesture.[156]

His position is reflected by the flautist Laura Chislett, who, having recorded all of Dench's flute works, offers an experienced opinion on one of his works, *Sulle Scale della Fenice*: "Being an interpreter, most of my comments on *Sulle Scale della Fenice* have necessarily been about the difficulties I encountered … This in no way reflects my reaction to the piece, which is one of enduring delight."[157] The difficulty of these scores is an important aspect for both C. Redgate and Chislett toward developing their interpretations, a difficulty that prolongs the learning phase, which as we have seen in Schick's article generates the basis on which a dialogue between performer and score can form and continue. Schick's comments on the long-term development of dialogue, beyond the premier of the work, are mirrored by Chislett: "[*Sulle Scale della Fenice*] opens up such boundless interpretative possibilities through the balance of premeditated and spur-of-the-moment performance decisions which the sheer difficulty and multilayering provoke."[158] The premeditated and in-the-moment performance decisions describe not only Dench's flute works but the scores of New Complexity in general. In particular it is these two elements that make each performance unique and offer a different mantra than the one which views the success of performance as a product of its accuracy alone.

[156] Dench, "Sulle Scale della Fenice: Postscript," 104.
[157] Ibid., 99.
[158] Ibid., 94.

Chislett's article focuses on Dench's use of "a colouristic overlay of harmonics, split octaves, diaphragm accents, or multiphonics,"[159] an approach that seems all the more important in exploring the dialogue between the internal monodic nature of the score and its external polyphonic projection. The resulting tension between these two elements, along with the rhythmic domain in constant "flux – a sort of contemporary rubato,"[160] reflects Dench's fascination with "pieces of music as if they were, or resembled, living things engaged in metabolic activity."[161]

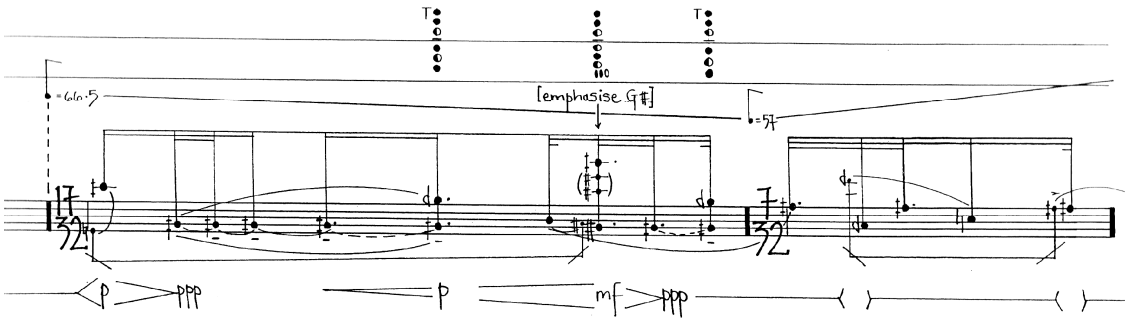

Figure 3.5 Excerpt from Dench's *Sulle Scale della Fenice*

The excerpt above, taken from the second-to-last page of the score, reveals several of Chislett's described "colouristic overlays" effecting an underlying G quarter-sharp which moves towards the A quarter-flat in the second of the two measures via a G sharp. Multiphonics, split octaves, and grace-notes offer trajectories away from this central pitch space in the work, forming the multilayering described by Chislett and offering a multitude of interpretational paths in which the role of the

[159] Ibid,. 95.
[160] Ibid.
[161] Dench, "Sulle Scale della Fenice: Postscript," 101.

underlying G quarter-sharp could be strengthened or weakened on the local level. Furthermore, a G sharp in the same octave plays a role throughout the work as a member of a 14-pitch "reference" set in Toop's description of the technical construction of the work.[162] For Chislett, "*Sulle Scale della Fenice* is primarily concerned about the emotive capabilities of the tone colors and secondly about the power of melodic contour,"[163] which allows "plenty of scope for uncovering new interpretative ideas, and hence the details of any two performances need never be the same."[164]

The three previous performers' articles lend support to questioning the preconceived notion that the aim of performing complex works is to attain absolute accuracy. Van Ulsen in the previous chapter describes the act of failure (through the 'unobtainability' of perfection) as positive, unlike Ivan Hewett in "Fail Worse; Fail Better," who finds the idea of failure untenable. Hewett's view of New Complexity, as represented by Barrett's music, is indicative of those who see the increase in complexity as a method for controlling and dictating what is both performed and heard: "Barrett's entire project is essentially a negative one. It is not a case of asserting *his* view of things, is more a case of denying our own. This he achieves by disabling and humiliating all those human faculties and powers that create the sense of socially constituted self." [emphasis author's][165]

New Complexity is often criticized for being too intellectual (recall Paul Thermos's statement in the Introduction above), especially considering the earlier discussion on Darmstadt during the 1980s, yet Hewett condemns Barrett for his anti-intellectualism. Referring to the string quartet *I open and close*, Hewett states, "This

[162] Toop, "Sulle Scale della Fenice," *Perspectives of New Music* 29, no. 2 (Summer, 1991): 82.
[163] Chislett, "Sulle Scale della Fenice," 94.
[164] Ibid., 95.
[165] Ivan Hewett, "Fail Worse; Fail Better. Ivan Hewett on the Music of Richard Barrett," *The Musical Times* 135, no. 1813 (March, 1994): 149.

explains the anti-intellectualism of [his] music. Any kind of thought about the world requires some notion of salience – the notion that some things matter more than others. Barrett's hyper-complex textures destroy this sense."[166] Barrett's apparent textural density evokes a strong reaction from the author leading to the conclusion that "the listener is humiliated";[167] given the large amount of effort that went into composition and performance, "the interest we can summon up for it … [is] tepid and intermittent."[168]

However, listeners are far from humiliated, in the sense that they are deprived from making their own judgment, although they are offered a mass of information to work through. This mass explicitly problematizes the relationships between the score, the performer, and the listener, as Christopher Fox attests to: "Besides emphasising the problematic nature of performance itself, the music also demonstrates that the notion of composition is equally problematic."[169] Just as the performer is a "relativizing filter," so the listener's status is drawn from a passive position to an unnerving active one. Therefore it is understandable that critics mistakenly juxtapose Barrett's bleak 'Beckettian' outlook onto the active listener, a listener who requires an "aesthetic tolerance" according to Fox, which is necessary "to appreciate that a music which often mocks its own endeavours is not necessarily mocking *them*."[170] Neither is it 'mocking' the performer, as Barry Webb's discussion of Barrett's works suggests:

> One might be forgiven for thinking that the 'complex' composer gives the performer little freedom to interpret, since the information communicated in his or her score is so detailed. And yet Barrett's works abound in expressive imagery, making it very clear to the performer that his music is neither primarily a vehicle for virtuoso display nor the musical equivalent of a circus

[166] Ibid., 149.
[167] Ibid., 150.
[168] Ibid., 148.
[169] Christopher Fox, "Music as fiction: a consideration of the work of Richard Barrett," *Contemporary Music Review* 13, no. 1 (1995): 149.
[170] Ibid., 156.

> act… His directions in the scores are a positive invitation to infuse the music with meaning and purpose.[171]

The performance of New Complexity works, rather than reflecting a one-to-one realization of the score, points towards a multifaceted expression of the individual approach made by the performer, who filters the various notated forms of the composer's encapsulation of endless information. These performances both draw from, and add to, a longer general pool of continually developing techniques (for their individual instruments), as well as contributing to the discussions of the role of interpretation in the New Complexity. The larger gestational learning period required by a 'complex' score limits its circle to a select few performers who are willing to engage with these scores; many complex works are written for a specific performer in mind, adding to the sense of a personal interpretation. However, through both the complexity of the notation and the extension of the learning period beyond the first performance of a work, as C. Redgate's "relearning" attests, a dialogue between the score and the performer is formed. Furthermore, this dialogue, which can be seen as a conceptual framing of the relationship between performer and score, also mediates between composer and score, and between performance and reception.

[171] Barry Webb "Richard Barrett's 'Imaginary Trombone,'" *Contemporary Music Review* 26, no.2 (April 2007): 151.

CHAPTER FOUR

ROGER REDGATE'S *GENOI HOIOS ESSI*

Given New Complexity's underlying aesthetic that necessarily complexifies the relationships between composer and score, score and performance, and performance and reception, what purpose can an analysis serve? Barrett's reaction would suggest none:

> It is of course possible to 'read' such a composition in myriad different ways, even … diametrically opposed ones. In Redgate's work, pointers towards a 'preferred' mode of assimilation of the music are almost absent. There is no theory of analysis or means of explication which will hold water for more than a few seconds at a time.[172]

This view gains weight from the discourse on New Complexity works focusing on the composer's constructional methods rather than asking what possible reading might be engendered from the score.[173] Yet, given the inherent importance of both the performer and listener as active agents, or relativizing filters, any analysis that focuses solely on the compositional plans of the composer overlooks a vital portion of what can be termed *the work*. Therefore, an analysis which seeks to uncover the inherent possibilities of what constitutes *the work* must necessarily incorporate these relativizing filters, ultimately resulting in *an* analysis rather than *the* analysis.

This chapter attempts to apply such an approach to R. Redgate's *Genoi Hoios Essi* by positing a listening of the work based on the recently recorded performance by Nicholas Hodges. The analysis balances the tension between this performance and the score, mapping possible signposts that manifest through repetition and difference as a

[172] Barrett, "Critical / Convulsive," 144.
[173] For example see articles by Richard Toop on Dench's *Sulle Scale della Fenice* and *Funk* or on Ferneyhough's *Lemma-Icon-Epigram* for this approach to the explication of constructional methods employed by the composers.

culmination of the complex relationship between performer and score, and between performance and reception (perhaps attending to Barrett's pointers). From here the compositional process is addressed in order to contextualize an analysis which seeks to realize a possible 'reading' of 'the work.'

Célestine Deliège, who has written extensively on issues relating to perception and cognition of music, offers a significant critical stance on the reception of works bearing the label New Complexity. Bearing in mind the density of information that these scores exhibit, Deliège asks,

> What richness does a figure retain when buried in *a mass*? What are the perceptual limits of this mass, what possible reading can there be of the details which constitute it? Such questions arise on the levels of both production and perception of a piece. What's the point in producing rich figures when they're doomed to be completely swamped? [emphasis Deliège].[174]

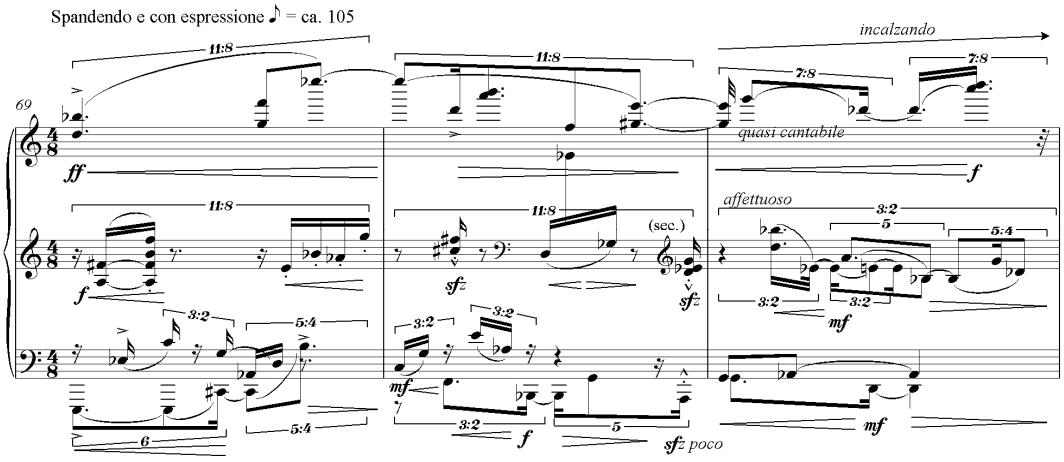

Figure 4.1 Roger Redgate's *Genoi Hoios Essi* measures 69-71, score courtesy of Editions Henry Lemoine, Paris

The figure above, taken from the first section of Roger Redgate's *Genoi Hoios Essi* (henceforth referred to as *Genoi*), is perhaps representative of Deliège's "mass."

[174] Célestine Deliege, Questionnaire response in *Complexity in Music?*, 13.

The score presents up to four independent rhythmic strands that leap across the registers of the piano, often exceeding perceptual limits. However, the idea of "mass," visible in this extract, is not representative of the work as a whole, and as we shall see, reductions of surface-level complexity at various points of the work are crucial to our reception.[175] Richard Barrett's discussion of Redgate's music mirrors Deliège's "mass." He states that when one reaches

> a point of crisis, of bewilderment as to what the main or central concern might be [of the piece,] and why one cannot quite gain a foothold on it, of feeling that attempting to grasp some kind of discourse merely causes it to slip through the fingers, one has begun to comprehend this peculiar (and peculiarly musical) vision.[176]

Part of this vision is the avoidance of swamping the listener with a constant overload of information, for which Ferneyhough's thoughts on the listening process are relevant:

> My own attitude is to suggest to the ear sequential bundles of possible paths through the labyrinth – paths, that is, which are mapped out in the synchronization of simultaneous processual layers with a view to encouraging the risky undertaking of instantaneously selecting between them.[177]

Redgate's *Genoi* reveals an interplay of different levels of informational density, at times extending beyond our perceptual limits, while at others retreating to the richness of a single figure of Webern-like clarity. Though these moments of "mass" extend beyond our own personal perceptual limits, we are given the freedom to "select" between the various strands which in *Genoi*, I will argue, are shaped by moments of

[175] The majority of criticism aimed at scores like the example relies on presenting the most complex passage of a given work as the norm. However, as we shall see with *Genoi*, the complexity is often counterbalanced by moments of repose, framing these complex passages.
[176] Barrett, "Critical / Convulsive," 133.
[177] Ferneyhough, *Collected Writings*, 373.

"retreat." We gain a sense of orientation when considering these lucid passages in relation to one another.

Written in 1981, *Genoi* is Redgate's first published piece. It is also the first of several piano works that make up a significant proportion of his oeuvre.[178] The piano therefore occupies an important position within Redgate's compositional output, with *Genoi* providing an introduction to his "peculiar vision." In 2008, the pianist Nicholas Hodges recorded Redgate's complete piano music.[179] Hodges's performance emphasizes *Genoi*'s sudden registral shifts and variety of textures that result from the complex weaving of independently generated strands. Spontaneous bursts of these strands tangle across the musical landscape, only to be interrupted abruptly by an ensuing silence. On one hand, various strands crisscrossing the work's surface are differentiated from the perceptual mass through the use of register, texture, and attack. On the other, in moments of repose with only one strand present, the sense of an underlying cohesiveness surfaces. Over the course of the work, these moments, or signposts, reveal an inner cogency perceptibly shaped by formal inter-moment relationships. These relationships surface briefly, holding our attention for a moment, before submerging back into the mass.

The shifting between a complexity of weaving rhythmic strands and moments of perceptual transparency is not a superficial outcome of an eclectic notational strategy. Rather, the struggle between these two extremes lies at the heart of the narrative of *Genoi*, building an awareness of "things becoming themselves," the translation of the title. Friedrich Nietzsche originally intended to use this title for the work now known as *Ecce Homo*. The rhetorical function of this title within Redgate's

[178] Later works include *Eidos* (1985), *Pas au-delà* (1989), *Beuys* (1992), *trace* (1995), *arc* (1997), *écart* (2003) and *Monk* (2007).
[179] "Roger Redgate and James Clarke, works for solo piano," Germany: Deutschlandradio COV 60809 (2008).

work is significant, for as well as asserting a struggle in the way various things attempt to "become" in Redgate's music, given Nietzsche's ultimate rejection of the title it suggests that such an attempt will never bear fruit. This metaphorical "becoming" in *Genoi* can be traced via a series of returns to the opening material that shape the aforementioned signposts sharing various combinations of pitch, rhythm, meter, tempo, and, more importantly, gestural shape. When considered in relation to one another, these signposts suggest a quasi-developmental narrative until a central point in the work is reached, whereupon this connection lessens and the music metaphorically regresses.

The analysis disentangles Deliège's mass by mapping signposts that bring together pitch and gestural shape into an identifiable musical idea. My approach is influenced by David Lewin's phenomenological approach to music. His methodology is primarily based on the experience of pitch, which he describes as "[engaging] a Husserlian two-dimensional model of perceptual time, a model that allows both for Husserl's 'primal impressions,' impressions that follow the [current moment of listening], and also for Husserl's 'retentions,' projections of remembered past times (and past durations) into my present consciousness."[180] However, signposts can also be perceptually identified when a significant amount of parametric change *lines up* at a single point. Marilyn Nonken disagrees with the Husserlian approach, arguing that such "remembered past times" are less salient, for

> in musical perception, the listener becomes attuned to the characteristics of the musical environment and the opportunities for organization they afford. The listener arrives at structural descriptions by observing the parametric qualities of the music in and of themselves, rather than comparing them, in memory, to a repository of abstracted schemas.[181]

[180] David Lewin, *Studies in Music with Text* (Oxford: Oxford University Press, 1995), 55.
[181] Marilyn Nonken, "An Ecological Approach to Music Perception : Stimulus-Driven Listening and the Complexity Repertoire," (PhD diss., Columbia University, 1999), 7.

This premise leads to her model of perception, which "provides a method by which contiguous segments are differentiated according to their perceived states of multi-parametric complexity, and structural boundaries distinguished in terms of the degree of change they demarcate."[182]

Both Lewin's and Nonken's positions offer valuable frameworks for exploring, in general, perceptually complex works and, in our context, *Genoi*. Lewin's phenomenology deals with the degree of similarity between different temporally located musical objects with their internal transformations as the subject of our memory-driven listening process. With this in mind, even moments of perceptual saturation (due to a density of information) can be navigated through the continual use, and expansion of, previously instantiated transformational relationships.[183] Nonken's reception focuses on the difference of one moment to the next informed by the level of variance of multiple parameters. Barrett's reading of *Genoi* as

> the extension of melodic lines versus their fragmentations, the tension between vertical and horizontal proliferation, individuation of gesture versus narrative or homeostatic tendencies, monodic lines versus lines of chords, legato versus *sforzando*, and so on,[184]

suggests that multi-parameter variance plays a role in the work.

In sum, Lewin's 'horizontal' listening exemplifies the similarity between musical objects and their trajectories over the course of the piece, while Nonken's 'verticalized' listening emphasizes the multi-parameter difference at any given time.

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[182] Ibid., 8.

[183] The term transformation is used here in reference to David Lewin's "transformational networks" as described in his *Musical Form and Transformation*. In particular, his chapter on Stockhausen's *Klavierstuck III* has influenced the use of the term, in the more general sense, in this analysis. The analysis of Redgate's *Genoi* is methodologically similar to Lewin's approach in its portrayal of a single pc-set and its various transpositions over the course of the work, leading to an abstraction of several transformations.

[184] Barrett, "Critical/Convulsive," 134-135.

Both approaches are pertinent to describing a piece whose aesthetic encompasses the process of "becoming" – a process that relies on ideas of both similarity and difference to define its presence. As a listener, my perception of a particular signpost is automatically shaped by its relationship to prior signposts. Subsequent signposts build upon, alter, or offer new relationships, affecting our future expectations. As we shall see, the opening measures of *Genoi* provide the musical object against which future signposts can be examined.

By focusing on the reception of *Genoi*, I am aware that such an approach could fall foul of merely mapping out the various salient features as determined by one's own preferential listening bias. An analysis focused solely on this approach, while adequately reflecting my own experiences, cannot completely account for how others may listen to the piece. However, it does offer an examination of the relativizing filter situated between the performance, as an instantiation of the notated score, and its reception. Appealing to the compositional process is also somewhat risky, yet an examination of the composer's sketches and various 'reverse-engineered' compositional strategies provide an avenue into Redgate's underlying constructional methods. Therefore my analysis attends to the manifestation of complexity as a result of the dialogue between the composer and the score. I have employed a second analytical approach which applies a set-theoretical methodology, abstracting phenomenological salient features and parsing them into a form for comparison.

According to the theorist John Rahn,

> starting from the presumptuous assumption that our interest is primarily focused on particular pieces of music … the following statement becomes useful if a controversial characterization: an analytical music theory is a device by which someone communicates his insights about a particular piece of music. We can then expect an orgy of creation of theories, since it is unreasonable to expect that a theory carefully tailored for one piece would fit many others equally well, without being Procrustean … But to describe adequately the relations that constitute, for example, my hearing of Brahms'

> Opus 116 number 6, it is necessary to employ a theory which differs significantly from the tonal theory of (for example) Heinrich Schenker, while retaining much in common with that more generally and less specifically tailored theory.[185]

My hearing of *Genoi* similarly employs a theory which differs significantly from the set-theoretical concerns of Allen Forte. The analysis does not account for every note, yet follows the more general notions of set identification as an element of form, as Forte himself has said: "Set identification, simple as it appears to be, usually engages a number of more complex analytical decisions, primarily in the domain of segmentation, the determination of those musical units that are to be regarded as structural."[186]

When set-theoretical methods are applied to perceptually salient signposts, the resulting discourse on *Genoi* neither accounts for every note in the score, nor emphasizes only those phenomenological extrapolations that are based upon a perceptual agenda. Instead, this analysis offers a reading of the work situated somewhere between these two positions, constructing a dialogue that traces phenomenological extrapolations from perceptible transformations of various musical objects as a particular facet of 'the work.' This reading maps a series of signposts that follow a development-like path before a formal symmetrical process renders this developmental trajectory inert. Rather than continuing to develop the material after this point of symmetry, the signposts metaphorically regress, concluding with the same trichord that begins the work.

[185] John Rahn, "Logic, Set Theory, Music Theory," *College Music Symposium* 19, no.1 (1979): 1.
[186] Allen Forte, "Pitch-Class Set Analysis Today," *Music Analysis* 4, no. 1 (1985): 21.

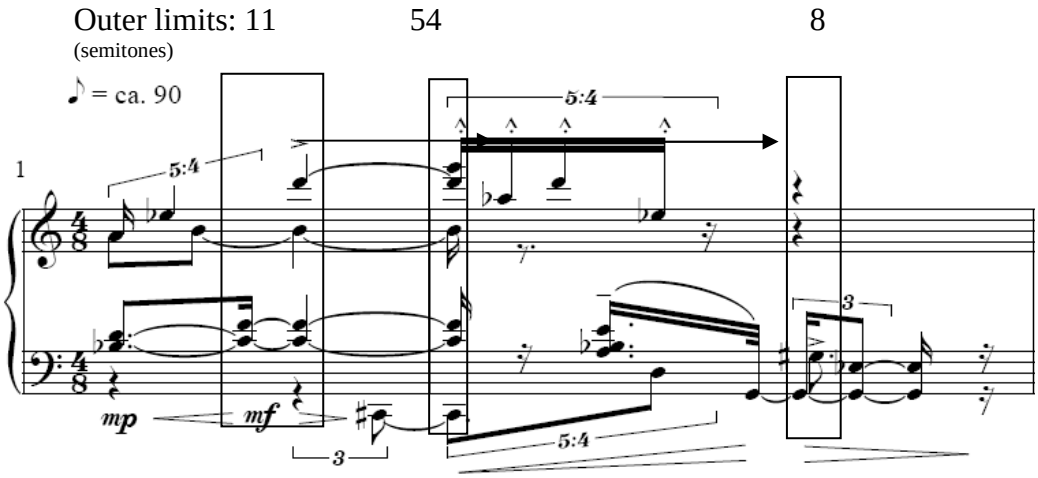

Figure 4.2 *Genoi*, measures 1-2, registral expansion and contraction, score courtesy of Editions Henry Lemoine, Paris

The opening two measures of *Genoi* act as the generative material for the entire piece.[187] Bordered by silence, these two measures form a closed unit in which four rhythmically independent lines, or "strands,"[188] come together, in an arch-like gestural shape that expands and contracts (Figure 4.2). The opening chord spanning eleven semitones (Bb3 to A4) expands by m. 2 to fifty-four semitones (C#2 to G6) before collapsing into a dyad of eight semitones (G2 to Eb3). Redgate's presentation of this opening material is syntactically explicit through use of slow tempo, clarity of individual strands via registral placement, articulation, and gestural shape. Furthermore, this arch-like gestural presentation returns multiple times throughout the work, occurring most prominently at the aforementioned signposts.

[187] Confirmed in Redgate's unpublished sketches.
[188] A term originally used by Barrett, "Critical/Convulsive," 136.

In Redgate's sketches we can see how pitch-class sets (henceforth referred to as pc-sets) play an important role in his construction of the opening material (Figure 4.3).[189] The prevalence of set-class (0,1,6), in four out of the six sets of these opening two measures, suggests that major 7ths, perfect 4ths and tritones will form the majority of the intervallic content in the work:

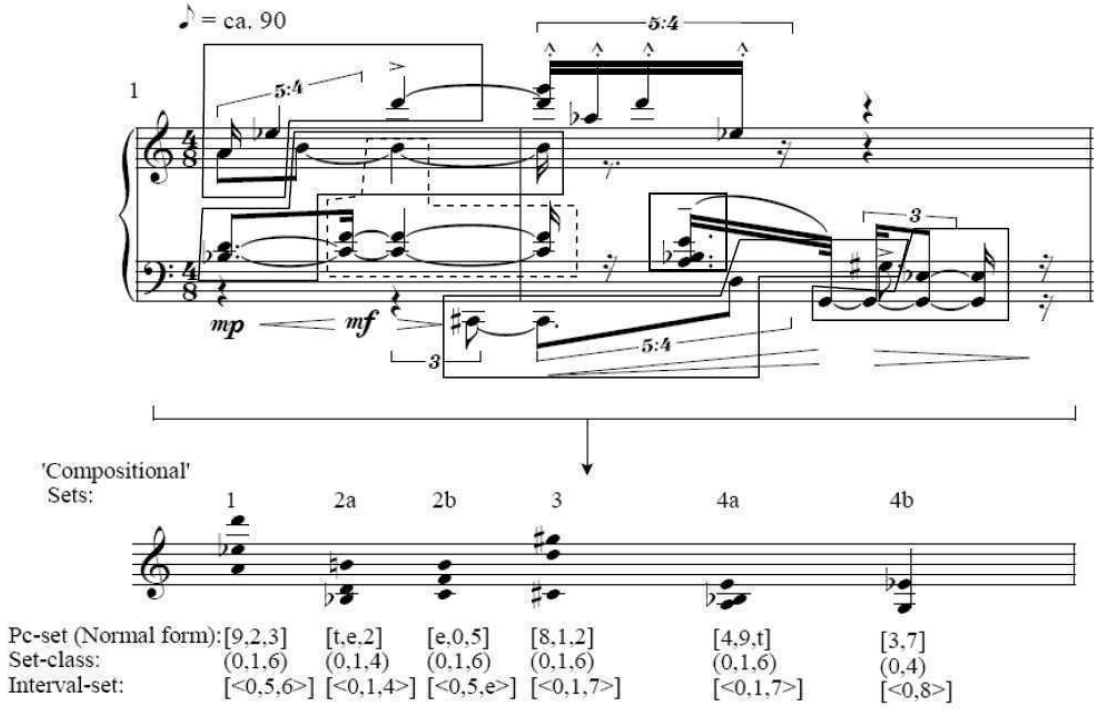

Figure 4.3 *Genoi*, measures 1-2, set analysis, score courtesy of Editions Henry Lemoine, Paris[190]

Throughout the work Redgate uses these six pc-sets to create larger supersets. This process can be seen in mm. 6-7 of the piece (Figure 4.4). A form of multiplication (different to Boulez's approach to multiplication) is used to construct

[189] The notation used is defined as follows: C = 0; pitch-classes 10 and 11 are denoted by t and e respectively; [a, … ,z] = pitch-class set, presented in normal form; {a, … ,z} = ordered pitch-class set; (a, … ,c) = set-class; i<x,y> = ordered pitch-class interval, where i = y – x (mod 12); is[<x, … ,z>] = ordered pitch-class interval-set, where is = [i<x,x>, … , i<x,z>]; |a … z| = partitioning of given pitch-class set equal to its cardinality; <abcdef> = interval vector of a given set-class.

[190] The compositional sets displayed have been reconstructed from Redgate's sketches.

these supersets that transpose the pitch contents of the first set by the ordered pitch-class intervals of the second (shown in the top half of Figure 4.4). From the second set, intervals are taken between the first and second pitches (mod 12), and from the third and second pitches (mod 12). The pitch-classes from the first pc-set are then transposed by these intervals. For example, the superset 2a x 1 transposes {t,2,e} (set 2a) by the intervals of 5 (i<9,2> = 2 - 9 (mod 12) = 5), 6 (i<9,3> = 3 - 9 (mod 12) = 6) and itself (i<9,9> = 9 - 9 (mod 12) = 0) from set 1. This set-interval multiplication results in three transpositions: 5 = {3,7,4}, 6 = {4,8,5}, and itself {t,2,e}. Added together, these set-interval multiplications give the superset [2,3,4,5,7,t,e].

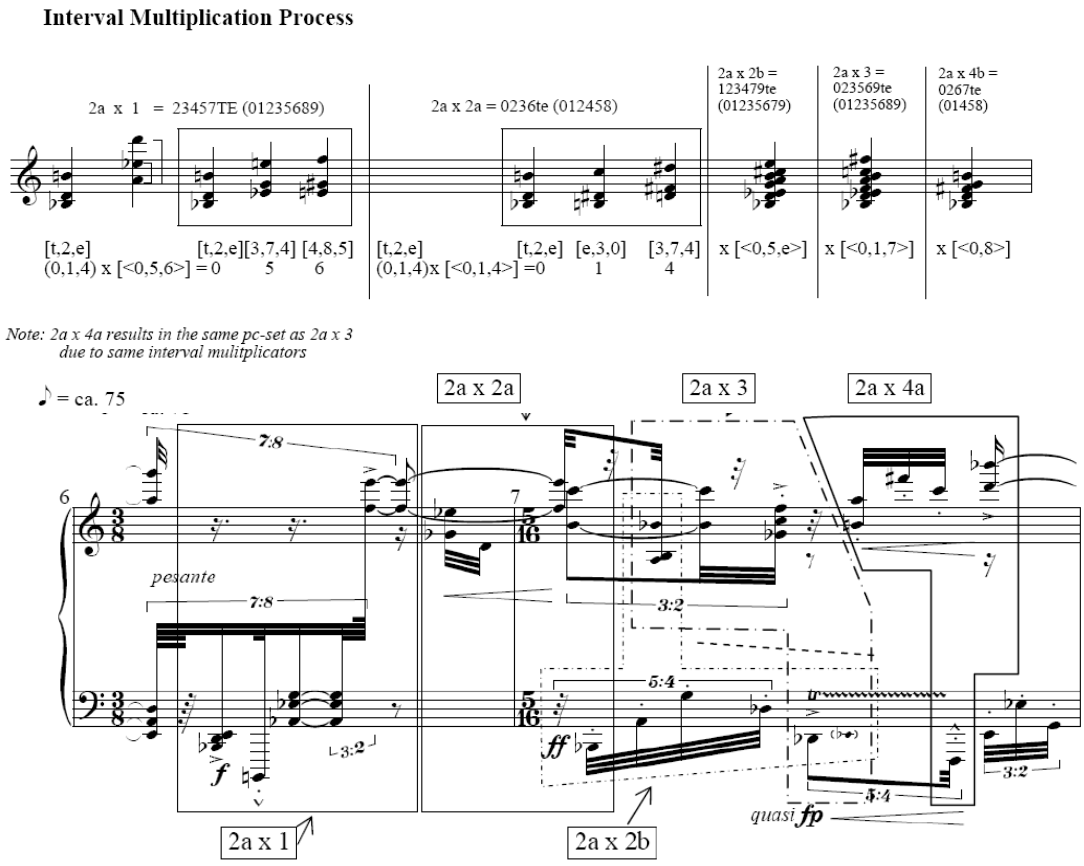

Figure 4.4 *Genoi*, measures 6-7, interval multiplication process, score courtesy of Editions Henry Lemoine, Paris

The lower half of Figure 4.4 shows how Redgate treats the resulting supersets. These supersets share a rising and falling gestural shape similar to mm. 1-2. This time, however, the rise and fall is compressed, taking up a smaller temporal space than before (beginning in m. 6 and ending on the second thirty-second note quintuplet in the bass). After the fall, however, a point of repose fails to emerge, as it did in m. 2. Instead, further supersets are juxtaposed, forming a "mass." The opening of this passage begins with a single superset, 2a x 1, before the supersets begin to overlap, creating greater rhythmic density and blurring their individual identities. The supersets are partitioned into a mixture of vertical chords and linear lines. The superset 2a x 1, for example, is divided into a trichord, single pitch, trichord, and dyad resulting in the partitioning |3, 1, 3, 2|, while other sets, such as 2a x 2b |1, 1, 3, 1, 1, 2| and 2a x 4 |2, 1, 1, 1, 2|, privilege horizontal motion over vertical presentation. Furthermore, these two latter pc-sets share another relationship, that of gestural inversion through registral placement. The majority of the presentation of 2a x 2b occurs in the lower register, with only the trichord leaping into the upper register. Conversely, superset 2a x 4 inverts this profile by maintaining the majority of material in the upper register, plunging down for a single note in the lower register.

The use of multiplication in mm. 6-7 provides an introductory look into how Redgate employs pc-sets 1, 2a, 2b, 3, 4a and 4b as applied to pc-set 2a. Recalling our earlier discussion on Deliege, one could posit that supersets 2a x 1 and 2a x 2a precede the "mass" in m. 7. Therefore, the presentation of a single superset develops into an interweaving of multiple supersets mirroring a perceptual movement from clarity to complexity. However, the complexity that occurs in m. 7 is not divorced from the earlier material in m. 6. Due to the compositional process, pc-set 2a is present, as an identity, in all of the resulting multiplications. Measures 6-7 are therefore underpinned by multiple appearances of the pc-set [t,e,2]. Narratively, the change from the fleeting

clarity of a particular collection of pitch-classes to a dense complex of pitch and rhythmic materials suggests a struggle. This struggle is partly defined through the repetition and registral employment of certain pc-sets from set-interval multiplication. The prevalence of the (0,1,6) set-class in the opening two measures, combined with Redgate's multiplication process, leads to a dominance of the set-class (0,1,2,6,7):

Pc - Sets		1	2a	2b	3	4a	4b
	interval multiplier:	[<0,5,6>]	[<0,1,4>]	[<0,5,e>]	[<0,1,7>]	[<0,1,7>]	[<0,8>]
1	Pitch-class	[2,3,7,8,9]	[1,2,3,4,6,7,t]	[1,2,3,7,8,9]	[9,t,2,3,4]	[9,t,2,3,4]	[9,t,e,2,3,5]
[2,3,9]	Set-class	**(0,1,2,6,7)**	(0,1,2,3,5,6,9)	(0,1,2,6,7,8)	**(0,1,2,6,7)**	**(0,1,2,6,7)**	(0,1,2,5,6,8)
2a	Pitch-class	[t,e,2,3,4,5,7]	[t,e,0,2,3,6]	[7,9,t,e,1,2,3,4]	[9,t,e,0,2,3,5,6]	[9,t,e,0,2,3,5,6]	[6,7,t,e,2]
[t,2,e]	Set-class	(0,1,2,3,5,6,8,9)	(0,1,2,4,5,8)	(0,1,2,3,5,6,7,9)	(0,1,2,3,5,6,8,9)	(0,1,2,3,5,6,8,9)	(0,1,4,5,8)
2b	Pitch-class	[4,5,6,t,e,0]	[t,e,0,4,5]	[4,5,6,t,e,0]	[5,6,7,e,0,1]	[5,6,7,e,0,1]	[5,7,8,e,0,1]
[0,5,e]	Set-class	(0,1,2,6,7,8)	**(0,1,2,6,7)**	(0,1,2,6,7,8)	(0,1,2,6,7,8)	(0,1,2,6,7,8)	(0,1,2,5,6,8)
3	Pitch-class	[1,2,6,7,8]	[0,1,2,3,5,6,8,9]	[0,1,2,6,7,8]	[8,9,1,2,3]	[8,9,1,2,3]	[8,9,t,1,2,4]
[1,2,8]	Set-class	**(0,1,2,6,7)**	(0,1,2,3,5,6,8,9)	(0,1,2,6,7,8)	**(0,1,2,6,7)**	**(0,1,2,6,7)**	(0,1,2,5,6,8)
4a	Pitch-class	[9,t,2,3,4]	[3,4,5,9,t,e]	[2,3,4,8,9,t]	[4,5,9,t,e]	[4,5,9,t,e]	[4,5,6,9,t,0]
[9,t,4]	Set-class	**(0,1,2,6,7)**	(0,1,2,6,7,8)	(0,1,2,6,7,8)	**(0,1,2,6,7)**	**(0,1,2,6,7)**	(0,1,2,5,6,8)
4b	Pitch-class	[7,8,9,0,1,3]	[3,4,7,8,e]	[0,2,3,6,7,8]	[2,3,4,7,8,t]	[2,3,4,7,8,t]	[3,7,e]
[7,3]	Set-class	(0,1,2,5,6,8)	(0,1,4,5,8)	(0,1,2,5,6,8)	(0,1,2,5,6,8)	(0,1,2,5,6,8)	(0,4,8)

Figure 4.5 Results of intervallic-multiplication on each of the six pc-sets from measures 1-2[191]

The set-class (0,1,2,6,7), highlighted in bold, occurs in ten out of the thirty-six results. Moreover, this set-class acts as a subset in seven further cases. The frequency of this set-class in the chart is reflected in the score. Indeed, a re-examination of the opening measures reveals the importance of (0,1,2,6,7) in general, and specifically the repetitions of pc-set [2,3,7,8,9] (Figure 4.6). Although the majority of pitch material in mm. 1-2 is accounted for by the six pc-sets, the upper pitches in m. 2 (pitch-classes 7,8,2 and 3) are unaccounted for in the sketches. Adding these unaccounted pitches to the previous pc-set (1), results in the pc-set [2,3,7,8,9] (as shown in m. 1 in Fig. 4.6),

[191] Drawn from sketches of Redgate's multiplication process, the chart above shows the pitch-set classes from the multiplication of each of the opening six pc-sets; the rows denote the pc-set to be multiplied and the columns indicate the intervals to be applied. The resulting pitch contents of the supersets are shown as pc-sets. The duplication of pitch contents between any pc-set multiplied by pc-sets 3 and 4a is immediately apparent (due to the same interval multipliers).

the first instance of the interval-multiplication process (with pc-set 1 x 1). The lower strand, separated registrally from the upper line, offers a second member of the (0,1,2,6,7) set-class. On noting the appearances of set-class (0,1,2,6,7) in the first two measures, and its prominence in the interval-set multiplication table, it would be logical to look for further manifestations of this set-class throughout the work, and in particular the instantiation of [2,3,7,8,9] as the primary signifier of a signpost.

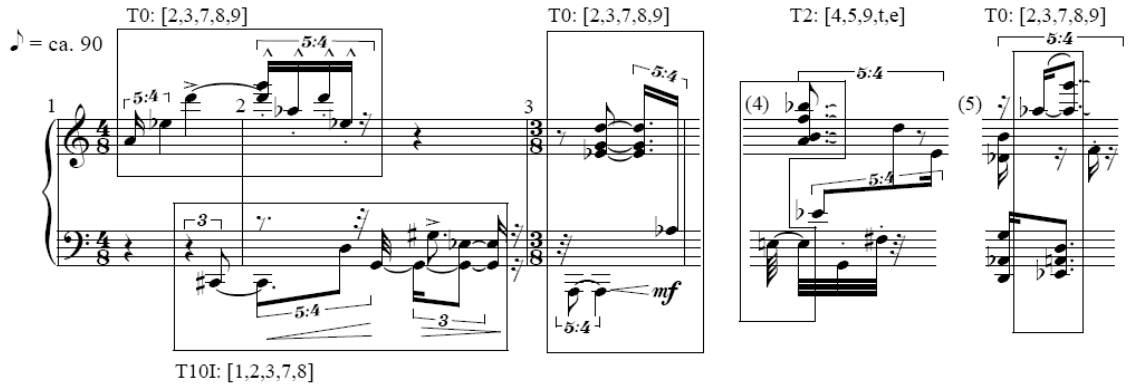

Figure 4.6 *Genoi*, excerpts from measures 1-5, appearance of set-class (0,1,2,6,7), score courtesy of Editions Henry Lemoine, Paris[192]

It may be argued that the perceptibility of [2,3,7,8,9] is clouded by the surrounding material. However, the repetition of this pc-set in m. 3 is compelling; not only does it begin a new gestural unit, suggesting a syntactical importance, but its clarity of presentation, without surrounding material, draws our attention. As if to confirm its identity in the piece, m. 5 presents another repetition of this [2,3,7,8,9] pc-set; although its placement falls within the passage, rather than at the beginning, it is related to the earlier presentation through gestural inversion.[193] The two iterations in mm. 3 and 5 partition the pc-set into |1,3,1|; the first places the single pitch in the

[192] Material has been omitted from mm. 1-2 in order to highlight transpositions of the set-class (0,1,2,6,7). The following measures appear in their original unaltered form.
[193] This precedes the same process discussed earlier concerning m. 7.

lower register with the trichord present in the upper register, while the second iteration inverts the registral positions.

The three repetitions of [2,3,7,8,9], in their various states, suggest a Husserlian "primal impression" from which further occurrences can be compared and contrasted. The remaining transpositions, T10I and T2, evince the presence of set-class (0,1,2,6,7) in these opening measures, hinting at possible transformational relationships. Another look at the chart of set-interval multiplications will aid in establishing the possible transformational pitch-class transpositions throughout the work, with [2,3,7,8,9], or T0, as our frame of reference:

Pc - Sets		1	2a	2b	3	4a	4b
	interval multiplier:	[<0,5,6>]	[<0,1,4>]	[<0,5,e>]	[<0,1,7>]	[<0,1,7>]	[<0,8>]
1 [2,3,9]	Pitch-class Set-class	**T0**: [2,3,7,8,9] (0,1,2,6,7)	[1,2,3,4,6,7,t] (0,1,2,3,5,6,9)	Subsets: T10I, T4I (0,1,2,6,7,8)	**T7**: [9,t,2,3,4] (0,1,2,6,7)	**T7**: [9,t,2,3,4] (0,1,2,6,7)	[9,t,e,2,3,5] (0,1,2,5,6,8)
2a [t,2,e]	Pitch-class Set-class	[t,e,2,3,4,5,7] (0,1,2,3,5,8,8,9)	[t,e,0,2,3,6] (0,1,2,4,5,8)	Subsets: T10 (0,1,2,3,5,6,7,9)	[9,t,e,0,2,3,5,6] (0,1,2,3,5,6,8,9)	[9,t,e,0,2,3,5,6] (0,1,2,3,5,6,8,9)	[6,7,t,e,2] (0,1,4,5,8)
2b [0,5,e]	Pitch-class Set-class	[4,5,6,t,e,0] (0,1,2,6,7,8)	**T7I**: [t,e,0,4,5] (0,1,2,6,7)	Subsets: T9, T3, T1I (0,1,2,6,7,8)	Subsets: T9, T3, T11 (0,1,2,6,7,8)	Subsets: T9, T3, T11 (0,1,2,6,7,8)	[5,7,8,e,0,1] (0,1,2,5,6,8)
3 [1,2,8]	Pitch-class Set-class	**T11**: [1,2,6,7,8] (0,1,2,6,7)	[0,1,2,3,5,6,8,9] (0,1,2,3,5,6,8,9)	Subsets: T5, T9I, T3I (0,1,2,6,7,8)	**T6**: [8,9,1,2,3] (0,1,2,6,7)	**T6**: [8,9,1,2,3] (0,1,2,6,7)	[8,9,t,1,2,4] (0,1,2,5,6,8)
4a [9,t,4]	Pitch-class Set-class	**T7**: [9,t,2,3,4] (0,1,2,6,7)	Subsets: T2, T8, T6I (0,1,2,6,7,8)	Subsets: T11I, T5I (0,1,2,6,7,8)	**T2**: [4,5,9,t,e] (0,1,2,6,7)	**T2**: [4,5,9,t,e] (0,1,2,6,7)	[4,5,6,9,t,0] (0,1,2,5,6,8)
4b	Pitch-class	[7,8,9,0,1,3]	[3,4,7,8,e]	[0,2,3,6,7,8]	[2,3,4,7,8,t]	[2,3,4,7,8,t]	[3,7,e]

Figure 4.7 Results of the intervallic-multiplication process focusing on the transpositions of pc-set [2,3,7,8,9]

Using T0 as our frame of reference, the available transpositions can be further reduced from those shown in Figure 4.5 (see Figure 4.7). This chart highlights the transpositions of T0: T0 (1 x 1), T2 (4a x 3), T6 (3 x 3), T7 (4a x 1) and (1 x 3) and T11 (3 x 1) pc-sets. As will become clear, these particular transpositions of [2,3,7,8,9] take on a formal role within the work as signposts of both repose and Nonkenesque multi-parametric shifts. Therefore, these pc-sets will be referred to as structural pc-sets, distinguishing their function from the various other transpositions available as

subsets of 1 x 2b, 2a x 2b, 2b x 2b, 3 x 2b, 4a x 2a, 2b x 3, 4a x 2a and 4a x 2b. Furthermore, the transposition levels of the pc-set [2,3,7,8,9], T0, T11, T7, T2, T6, when viewed as interval class transpositions of T0, parallel the original set-class.

On a further abstracted level of analysis, we can examine the transpositional distance, or transformations, between both structural and non-structural pc-sets. Consequently, unlike Figure 4.5, the chart in Figure 4.7 has moved beyond formalizing the composer's sketches, and instead addresses a reading that accounts for the perceptual experience of the opening measures as a listener while actively drawing upon the notes on the page. Throughout the work these T0 transpositions play an integral role, a role which acts as possible interstices between the composer and score, score and realization, and realization and reception.

This analysis will show how the set-class (0,1,2,6,7) acts as an identity, projected at the level of form and present at all the salient moments of the work. This set-class coupled with perceptual signposts plays a role in both early development of the opening material and its later regression. This set-class, at times explicitly stated and at others obscured, emerges from the "mass" produced by Redgate's set-interval multiplication process. Therefore, it is not so much about classifying the non-(0,1,2,6,7) material, as it is defining the transpositions of [2,3,7,8,9] through moments of perceptual saturation of the "mass." Then we can ask how a Husserlian "retention" of non-structural members of the set-class (0,1,2,6,7), and the transformational relationships between them, affect other domains such as rhythm, tempo, and meter.

CLASSIFICATION OF [2,3,7,8,9] TRANPOSITION PERCEPTIBILITY

In my hearing of *Genoi*, and in my desire to tease out salient moments of the members of set-class (0,1,2,6,7) from the "mass," I will use three different

classifications: audible, traceable, and obscure. Though subjective, the criteria for these three classifications relate to the informational density surrounding any given transposition. Therefore an audible classification describes a transposition that encounters minimal informational density. For example, over the duration of the pc-set T0 in m. 3, no external pitch material is introduced (see Fig. 4.6 for m. 5: T0 and Fig. 4.9 for m. 11: T5, both classified as audible). The transposition of T10I in m. 14 (see Fig. 4.9) is also classified as audible, yet a small amount of pitch material extraneous to T10I can be seen; however, due to its registral separation (from the extraneous material), its dynamic, and its short overall rhythmic duration, this transposition is classified as audible.

A traceable classification refers to a transposition that is positioned among a higher informational density in comparison to an audible classification. The majority of a traceable classification's pitch material is registrally distinct from extraneous pitches; however, spread out over a longer rhythmic duration, such external pitches may intercede. For example, the T0 in mm. 1-2 sits registrally above unrelated pitch material and is distinct except for a single pitch, B, that intercedes in m. 1 (see Fig. 4.3). Likewise the T2 in m. 4 is interceded by an Eb (see Fig. 4.6).

The final classification, obscure, refers to a transposition whose material is usually embedded in a "mass," is rhythmically extended over a long enough time span to reduce a coherent hearing, or is infused with multiple external pitches. For example, the T2 transposition in mm. 6-7, shown in Figure 4.8, contains pitches F, E in m. 6 and A, B, Bb in m. 7, yet extraneous pitches encroach upon the registral space of T2. Although transformations between obscure pc-set classifications will prove less important in defining the structural unfolding of set-class (0,1,2,6,7) over the course of the work, these transformations still play a role. As we shall see, at various signposts

during the work, an audible pc-set is often preceded by an obscure version of the same transposition adding to the saliency of the latter's audible presentation.

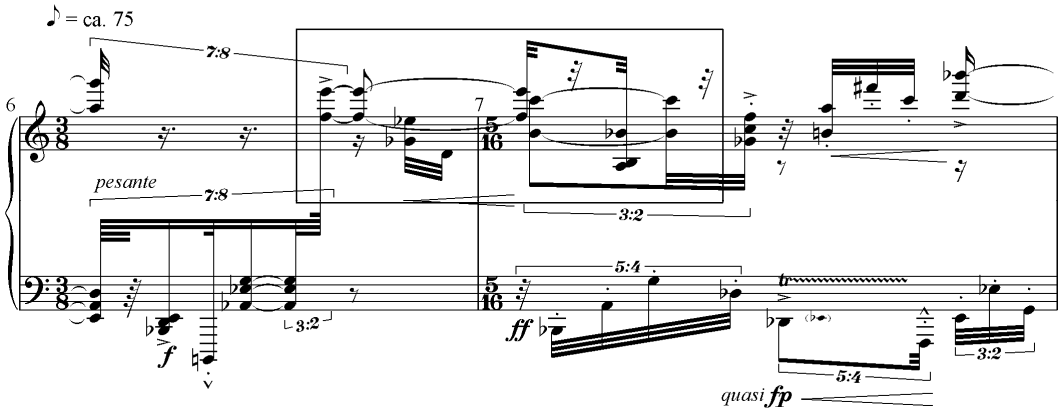

Figure 4.8 *Genoi*, measures 6-7, obscure pc-set classification, score courtesy of Editions Henry Lemoine, Paris

LINEAR READING, AND TRANSFORMATIONS OF MEASURES 1-18

Measures 10-18 (partially shown in Figure 4.9) present a formal repetition of mm. 1-9. Changes of meter and tempo from mm. 1-9 are repeated exactly, while pitch and rhythm differ. However, a similar arch-like gestural shape connects mm. 10-11 to mm. 1-2; the former opens with a chord spanning thirteen semitones (E3 to F4) expanding to forty-nine semitones (C#2 to D6) before collapsing to seven semitones (G1 to D2)— compare to the 13, 49 and 7 semitone presentation in mm. 1-2. Furthermore, the structural T7 pc-set in m. 12 mirrors the partitioning, |1,3,1|, and registral shape of T0 in m. 3. Measure 10 therefore acts as our first signpost.

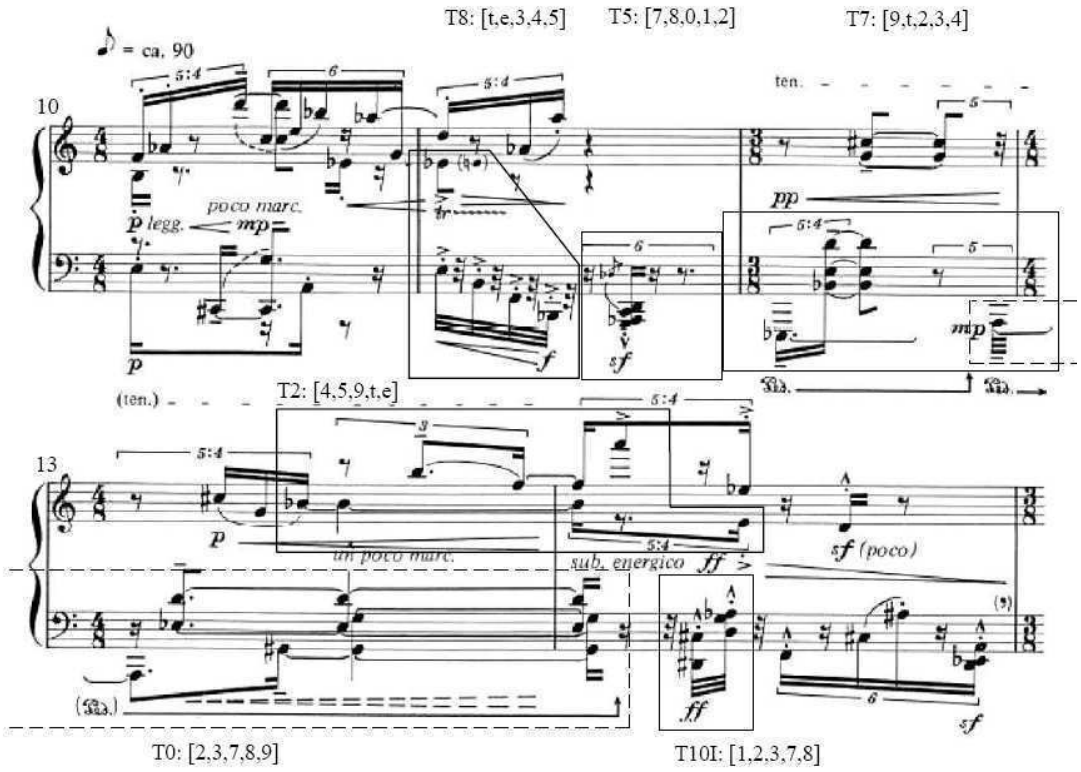

Figure 4.9a *Genoi*, measures 10-13, score courtesy of Editions Henry Lemoine, Paris

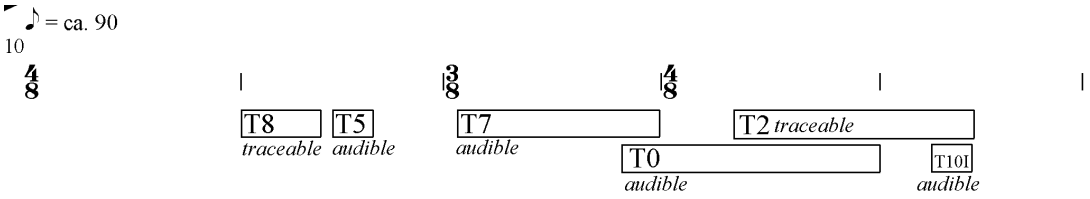

Figure 4.9b *Genoi*, measures 10-13, (0,1,2,6,7) set-class transformations and relation to T0: [2,3,7,8,9]

While mm. 10-11 mirror the syntactical phrase of mm. 1-2, the use of transpositions of T0: [2,3,7,8,9] differs. The first of two transpositions, T8 (subset of 4a x 2a), rapidly descends in pitch from an initial trill figure, aurally separating itself from the material above through register, dynamics, and articulation. This is followed by a second transposition of T0, T5 (subset of 3 x 2b), – equally if not more prominently placed members of set-class (0,1,2,6,7) that syntactically close this two-

measure phrase. The proximity of T8 and T5 in m. 11 can be examined as a transformation; T5 is transformed into T8 through transposition of the former's pitch contents by an interval class of 3. Sharing no pitch-classes in common, T8 contrasts strongly with T5.[194] This variance between the two pc-sets is not limited to the domain of pitch, they also differ through partitioning, the former as |2, 1, 1, 1, 1|, the latter as |1, 4|.

Conversely, the transformation between T7 and T0, in mm. 12-13, employs registral invariance. The strong harmonic motion between these two sets is aided in part by the three-pitch-class invariant subset from which the dyad of A and D is registrally fixed. Furthermore, the similar partitioning, T7: |1,3,1| and T0: |1,(2,1),1|, registral placement, rhythmic duration, and use of pedal all highlight the connectivity between these two members of set-class (0,1,2,6,7). Although T7 and T0 share an invariant trichord, Redgate restricts the invariance of registral placement (or in other words, use of a pitch-field) to a dyad. The same process is applied to the two T10I transpositions (in mm. 1-2 and m. 14), where the dyad G#/Ab and D is registrally fixed. In contrast, the T0 presentations in mm. 1, 3, 4, 5, and 12 are maximally-variant in registral fixing. As we shall see, pitch invariance between both same-level transpositions (a *T0* operation) and non-T0 transpositions, in both close proximity and larger formal positioning, provides a contrasting use of registral variance and invariance to connect members of set-class (0,1,2,6,7).[195]

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[194] Clearly, as the interval vector <310132> does not include a minor 3rd,a *T3* transformation will yield completely variant pc-sets. The interval vector denotes six interval classes, the first representing a semitone and its inversion (the major 7th or 11), the second a tone (2) and its inversion (minor 7th or 10) and so on. Furthermore, each position in the interval vector denotes the number of shared pitch classes when the given set is transposed by that interval. For example any transposition of the pc-set (0,1,2,6,7) by a semitone (T1) will result in three common pitch classes between the original and transposed sets. Likewise, the transposition of a tritone (6) will result in two common pitch classes.

[195] The discussion on registrally-invariant pitch-invariant subsets formed through transformation is informed by those transformations that are used extensively throughout the work.

Figure 4.10 shows the various transpositions and repetitions of T0: [2,3,7,8,9] as well as the transformations that take place between both consecutive and abstracted spans of pc-sets. The repetition of audible T0s during mm. 1-14 supports a development of the Husserlian "primal impression" within the harmonic landscape of the work. The prevalence of another structural pc-set, T2, leads to an increase in the number of *T2* transformations.[196] The transformations developed in these opening fourteen measures play a decisive role in connecting larger formal transpositions over the course of the work.

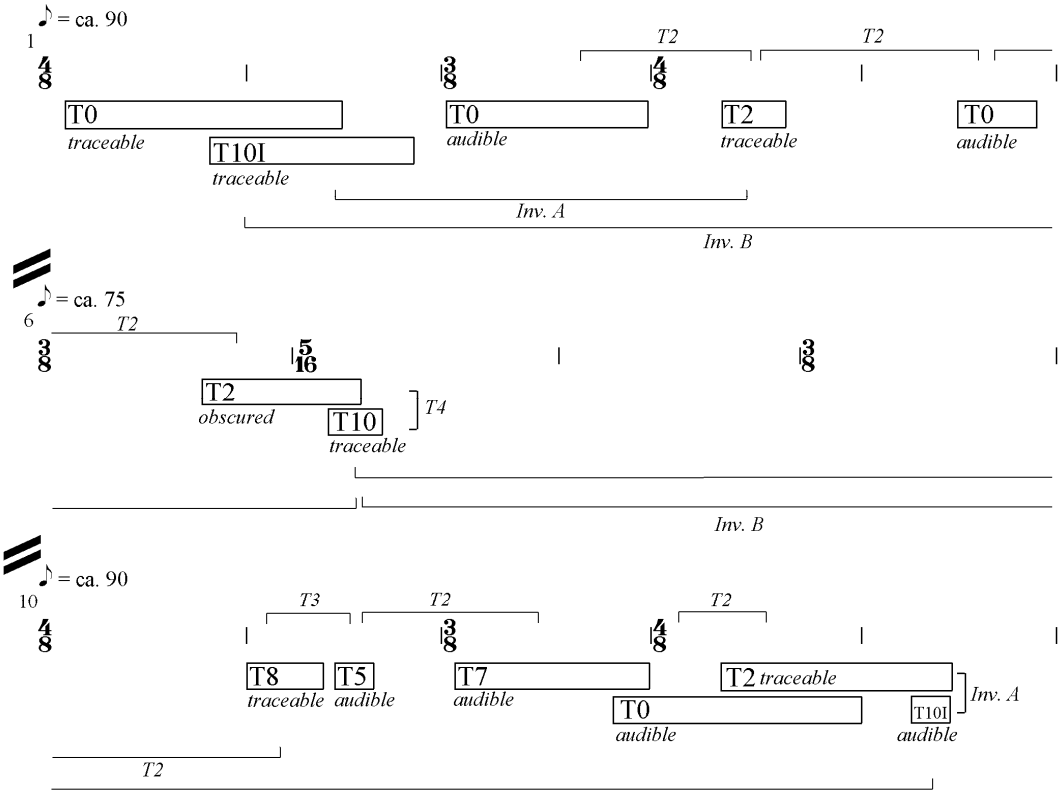

Figure 4.10 *Genoi*, measures 1-14, transpositions and transformations

[196] The italicization of *T2* indicates its existence as a transformational-relationship between two members of the set-class (0,1,2,6,7) rather than the non-italicized version which indicates the transposition level with reference to T0: [2,3,6,7,8].

In addition to the *T2* and *T3* transformations previously discussed, a further transformational relationship can be seen over the course of the opening fourteen measures. An inverted transformation between T10I (in m. 2) and T2 (in m. 4), labeled *inv.A*, is similar to a *T3* transformation in that both these transformations result in completely variant pitch contents. This transformation is repeated at the same transpositional level in m. 14, vertically juxtaposed, extending the formal repetition of transpositions to that of transformations. This juxtaposition expands the process of local partitioning individual transpositions either vertically, horizontally, or mixed to the global level of transformations.

SYMMETRICAL READING OF MEASURES 1-14

Another type of inverted transformation is labeled *inv.B*, whose first appearance spans the largest temporal space of the relationships presented thus far. This transformation, applied to T10I in m. 2, produces T10 in m. 7. The same process, applied again, produces the original T10I in m. 14, completing a formal symmetry:

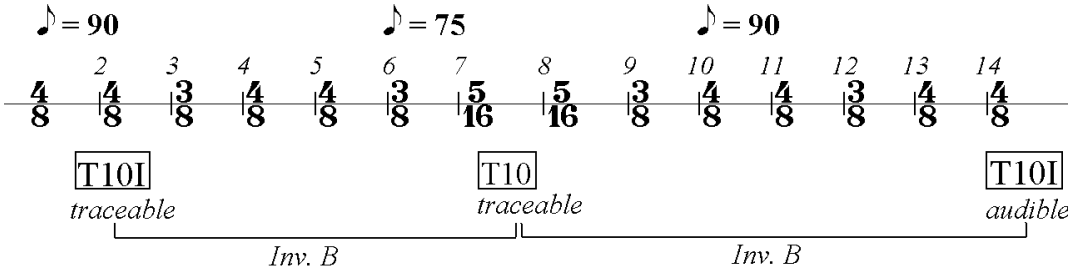

Figure 4.11 *Genoi*, measures 1-14. Symmetrical presentation of T10I via *inv.B* transformation

This formal unfolding of the transformational relationships between T10 and T10I is symmetrical, yet this symmetry is not limited to the pitch domain. Metric and tempo domains outline a two-part linear repetition of mm. 1-9 and 10-17, although a symmetrical reading of these domains can be seen in mm. 1-14 with mm. 7-8 acting as an axis of symmetry.

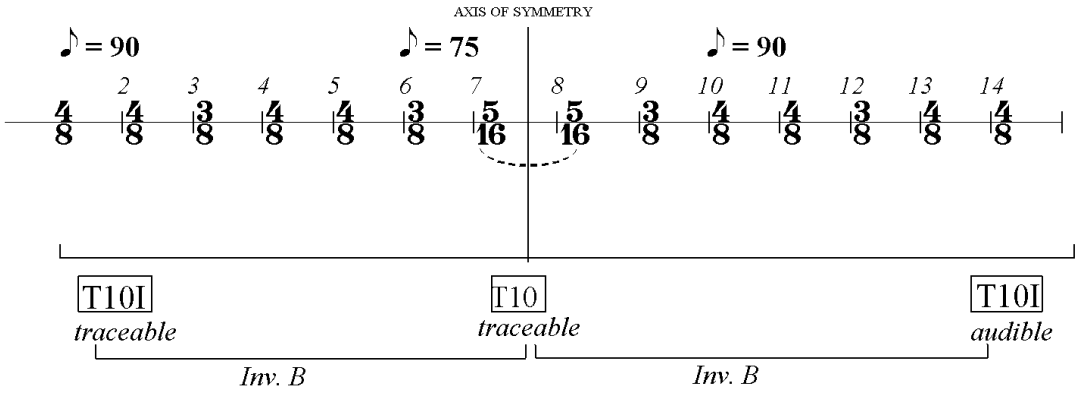

Figure 4.12a *Genoi*, opening, symmetrical reading

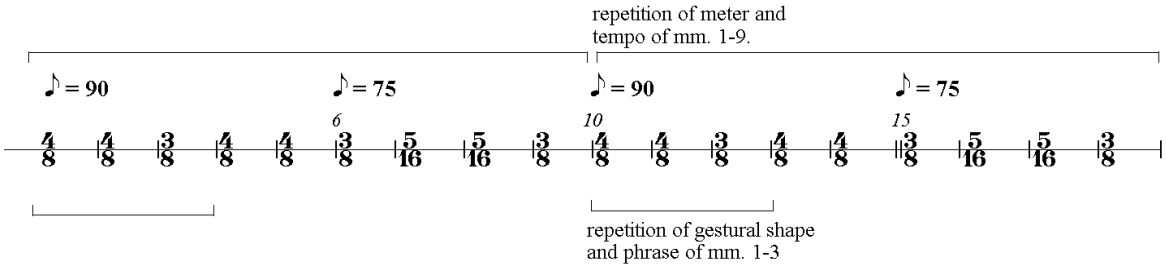

Figure 4.12b *Genoi*, opening, linear reading

This metric/tempo symmetry is further evinced in the domain of rhythm. Figure 4.13 shows one of three distinctive horizontal strands, or rhythmic lines, from mm. 7-8. The lowest staff transcribes the third strand, as seen in the score, while the staff above reveals a retrograde version of this strand which allows for a comparison with the measure preceding it. This comparison shows how the tuplet division in

strand 3 of m. 8, following the axis of reflection in m. 7, undergoes complementation. In other words, what appears as a silent quintuplet followed by four quintuplets in m. 7 switches to a single quintuplet followed by a silence lasting four quintuplets in m. 8; however, the material from this process is then retrograded, resulting in m. 8.

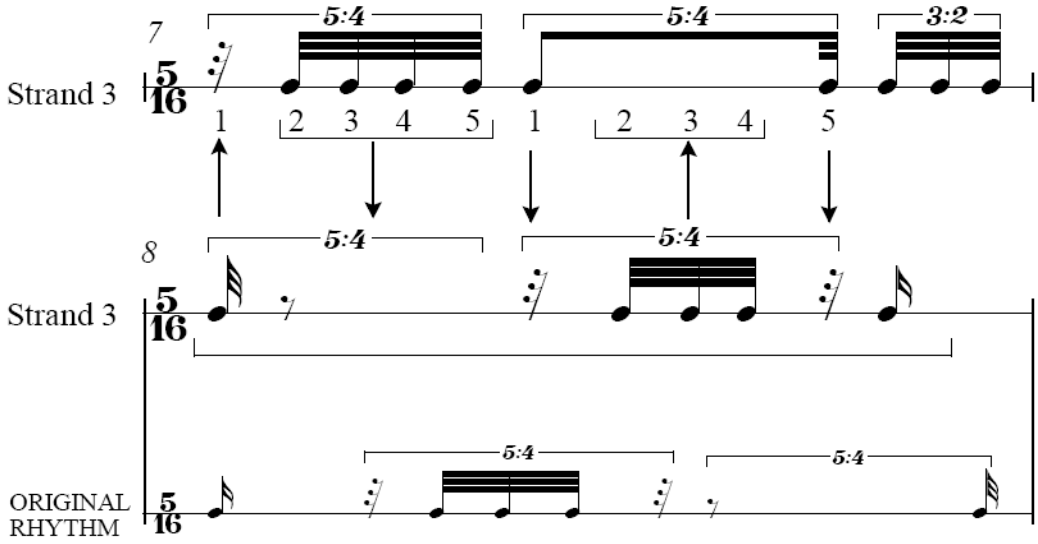

Figure 4.13 *Genoi*, measures 7-8. Retrograde complementation relationship

This process of retrograde complementation resonates from the central axis of mm. 7 and 8, joining mm. 6 to 9 and 5 to10; therefore, the rhythmic strands of mm. 5-7 are mirrored in 8-10 (Figure 4.15). Measures 11-14, continuing from the process begun in mm. 7 and 8, share a similar mirroring process; however, the material in m. 4 is treated with a further process of rhythmic diminution which, when expanded, clarifies the relationship between m. 4 and m. 11 (Figure 4.16). The layering of further rhythmic treatments at this point leads toward a rhetorical breakdown of the mirroring process. A breakdown that is confirmed as m. 2, whose partner should reside in m. 13, is now paired with m. 14, while m. 1 is now linked to m. 13:

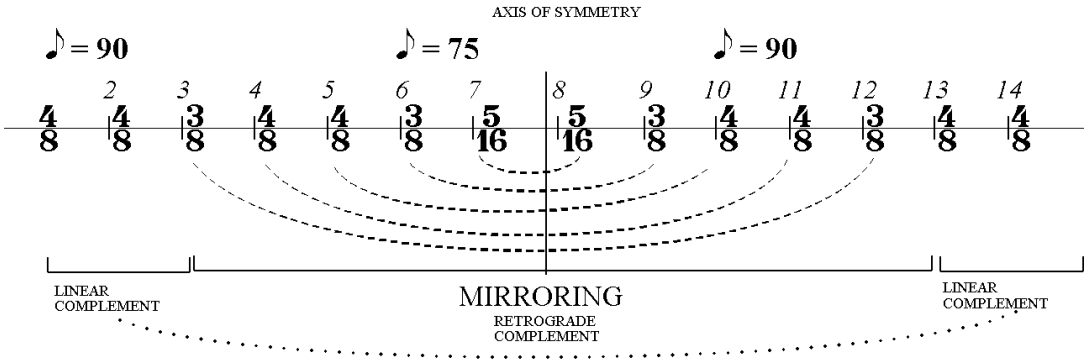

Figure 4.14 *Genoi,* measure 1-14, mirroring process

The dichotomy between linear and symmetrical readings derived from the domains of pitch, rhythm, meter, tempo, and gestural shape presents a larger formal tension between the metaphorical linear development of "becoming" and the symmetrical sense of return to where one has previously been, or regression. The employment of T0: [2,3,7,8,9], as an instantiation of set-class (0,1,2,6,7), over the course of the work reinforces this dichotomy. The tension between both the "becoming" and regressive tendencies of the material is moderated by signposts that hint at the opening material, which are both linearly perceived (as a sequence of temporally located objects) and regressive in that they *atemporally* point back towards to mm. 1-2.

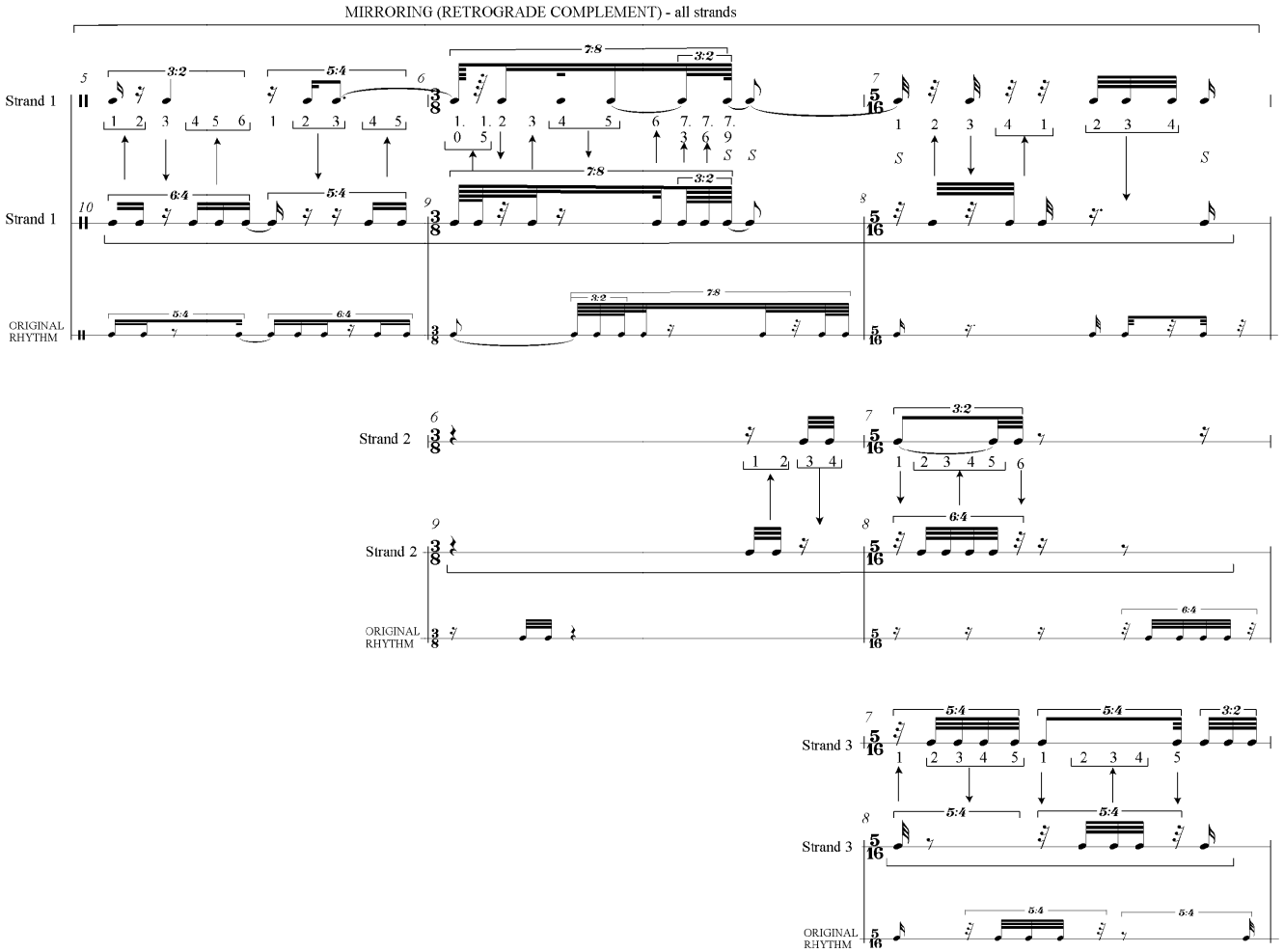

Figure 4.15 *Genoi*, measures 5–10, mirroring process

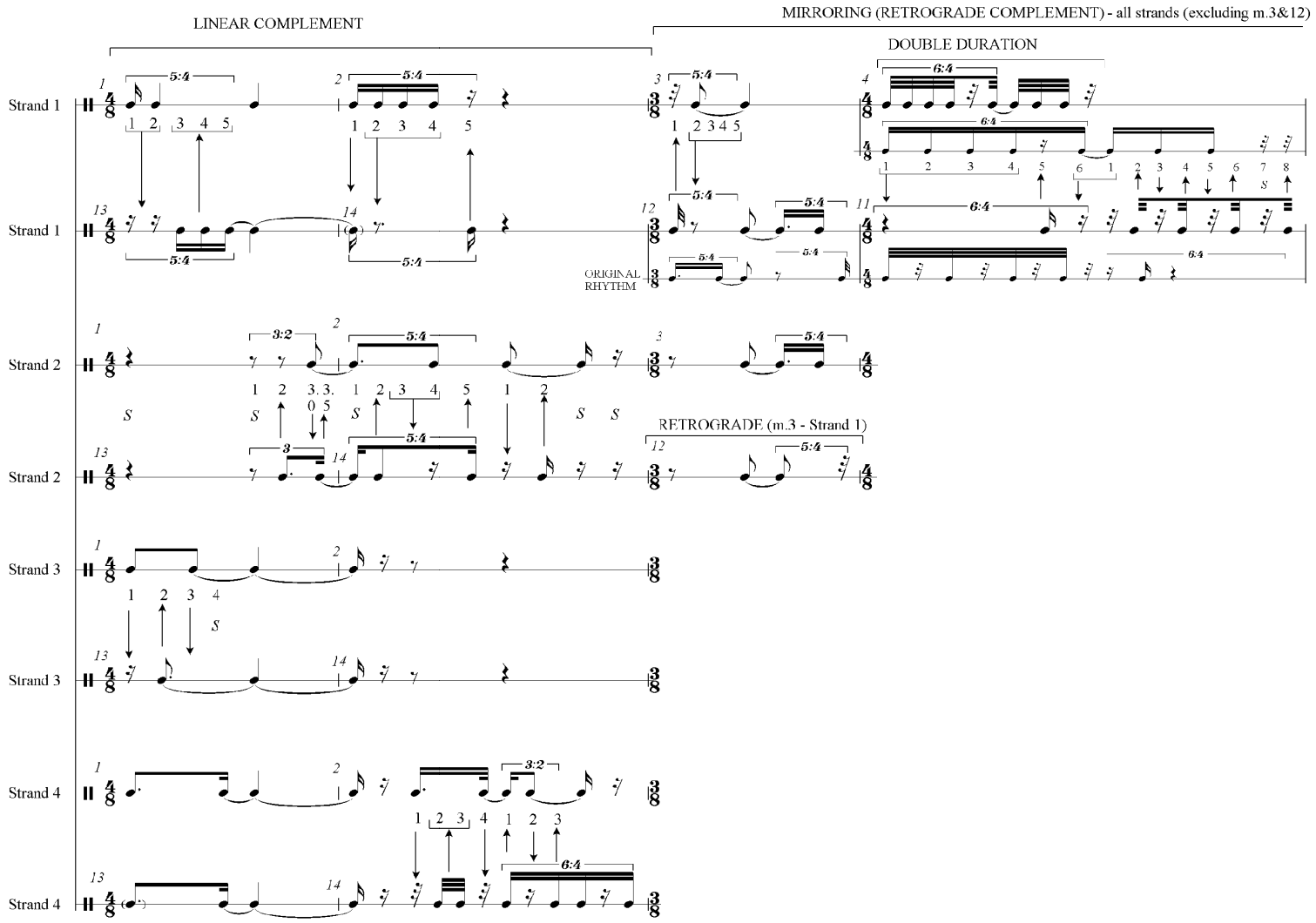

Figure 4.16 *Genoi*, measures 1-4 and 11-14, breakdown of mirroring process

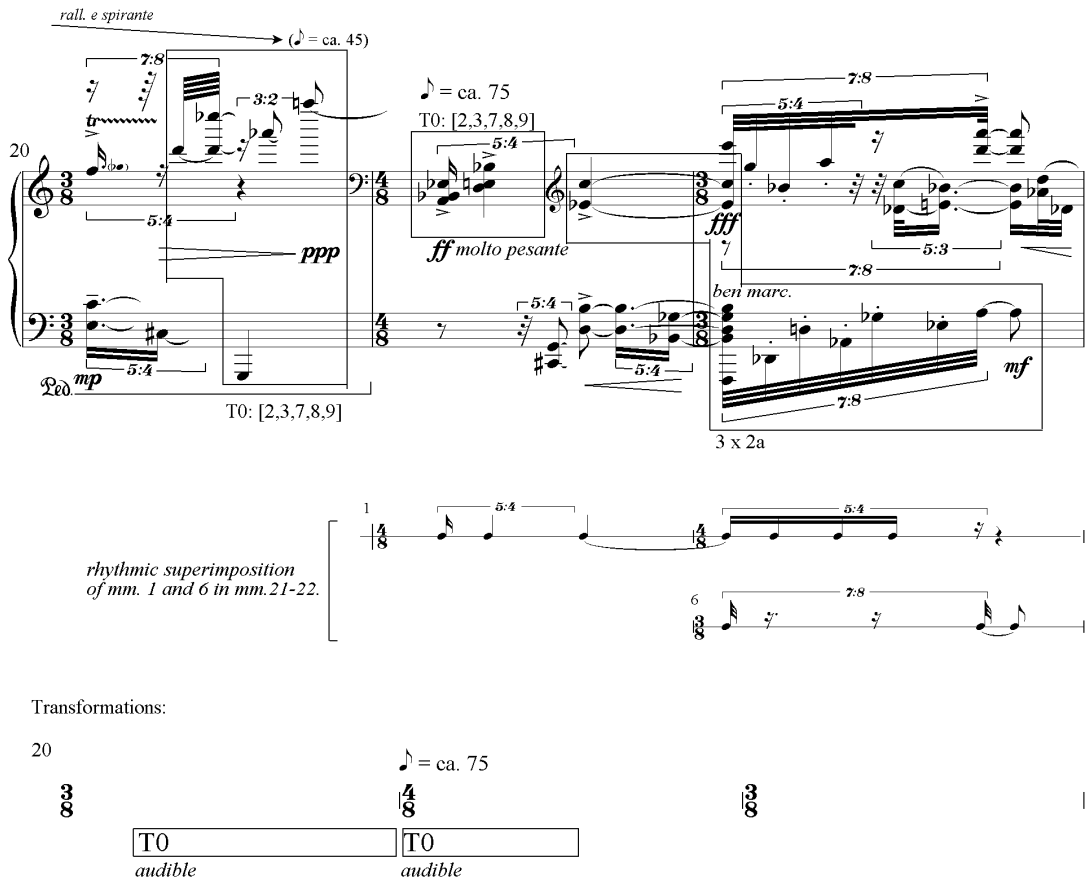

Figure 4.17 *Genoi*, measures 20-22, repetition of T0 structural pc-set and juxtaposition of rhythmic material from measures 1 and 6, score courtesy of Editions Henry Lemoine, Paris

In mm. 20-21 the return of the opening structural pc-set, T0, invites a linear reading in relation to its previous appearance in mm. 1-2 (Figure 4.17). Similar to its appearance in mm. 1-2 and 3, T0 returns with a syntactical role by framing the ending of one section and offering the opening to another. The *rallentando* in m. 20 is the greatest change in tempo so far and offers a somewhat unusual case of narrative dramatization; it is unusual because rather than increasing the climactic nature of this

passage with an increasing dynamic profile, the opposite is present. Coupled with the expansion of register and extremities of pitch, this measure begins to lose a central cohesion, as if the gravity within the piece were suddenly extinguished. However, just as quickly as the music evaporates at registral extremes in m. 20, the abrupt changes of tempo, dynamics and register in m. 21 materialize the start of a new section.

Register plays a vital part in shaping the formal boundary between mm. 20 and 21. In m. 20 the final five notes form the widest registral expansion of the T0 pc-set, and though acting as a subset of a larger sustained entity, its appearance at the tail end of the *rallentando* emphasizes its clarity. Following the widest registral presentation with a completely linear partitioning |1,1,1,1,1|, T0 spectacularly contracts to its most compact form with a contrasting vertical partitioning |3,3|. Furthermore, the rhythmic profile of T0 on top of the 4/8 meter implies another return to the opening measure. In terms of the larger formal narrative, mm. 1-20 evoke "becoming" through multiple signposts and their correlation with T0: [2,3,7,8,9], the repetition of transformational relationships between (0,1,2,6,7) set-class members, and a similar presentation throughout the rhythmic domain (recalling the opening rhythmic strand in mm. 1-2).

Apart from the rhythmic and pitch-set resemblance to mm. 1-2, mm. 21-22 also share the same gestural arch shape (as well as m. 10). A density of layered strands, an increase in the rhythmic complexity, and expansion of register are common to the center of both arch-shaped gestures (compare the beginning of m. 2 with m. 22). However, the latter's gesture is intensified through a wider tessitura, louder dynamic profile, and greater rhythmic complexity. The last of these is achieved by overlaying the tuplet division of m. 6 (7:8) over m. 22, resulting in a nested tuplet. This linear process of rhythmic juxtaposition develops continually over the course of the work, contrasting the symmetrical reading of the opening measures.

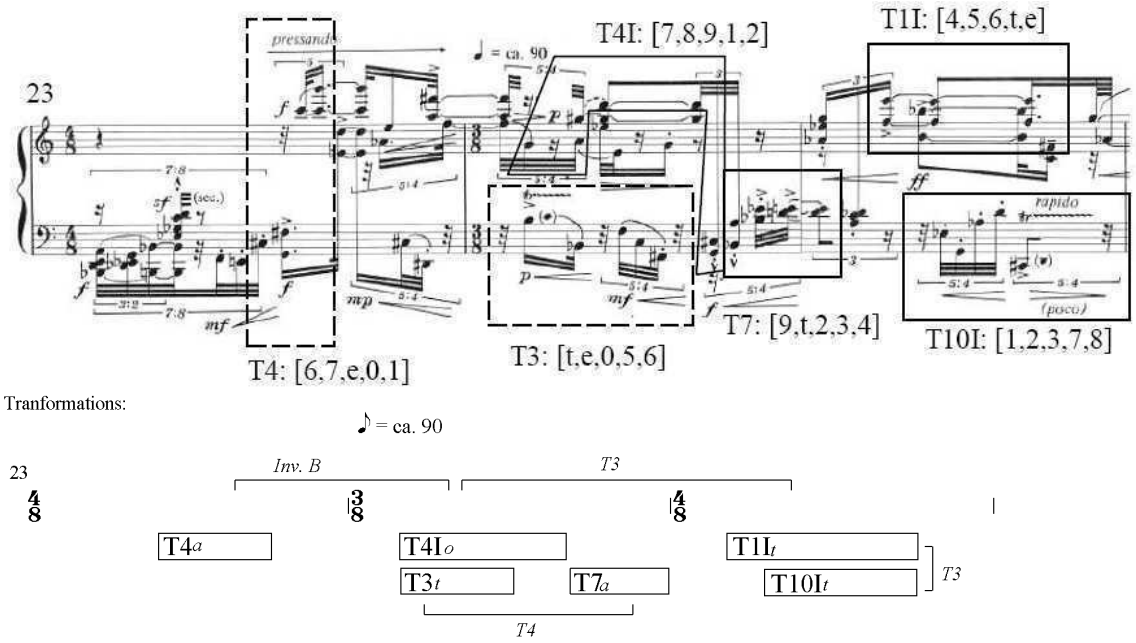

Figure 4.18 *Genoi*, measures 23-26, transformations, score courtesy of Editions Henry Lemoine, Paris[197]

The shift from an audible T0 in m. 21 to the complexity of juxtaposed pc-sets in mm. 23-25 mirrors the movement from clarity to complexity in the opening measures (Figure 4.18). The T4 pc-set in m. 23 is not embedded amongst other material, yet its rapid rhythmic figuration and placement in the middle of the measure lends a fleeting nature to its presentation. This pc-set returns again in the following measure, transformed under *inv.B* (T4I). The latter pc-set's obscure appearance connects to the former by an invariant subset [1,7]. Both pitch classes of this pitch-invariant subset appear at the same registral level.[198]

[197] The classifications of audible, traceable and obscure are referenced as *a*, *t* and *o* respectively.
[198] A further case of registral fixing occurs between the T3 and structural T7 pc-sets. This transformational relationship, *T4*, contains one invariant pitch-class [t or B] that is registrally fixed. Abstractly, a diminishing of invariance occurs over the course of mm. 23-25; the *inv.B* relationship contains an invariant dyad which, followed by the *T4* transformation containing a single pitch-class invariance, culminates in the *T3* transformation, completely variant, between vertically juxtaposed T1I and T10I pc-sets. A further case of symmetry, in terms of articulation and gestural shape, can be found

Another signpost can be ascribed to mm. 29-33, which mimic the same gestural expansion and contraction of the opening measures as well as the employment of set-class (0,1,2,6,7) (Figure 4.19). The previous signpost in mm. 20-21 shared a one-measure meter and rhythm correspondence with the opening. This connection to the opening is furthered in mm. 29-33; here a four-measure correspondence of meter, extending to six if we include mm. 34 and 35, can be seen.

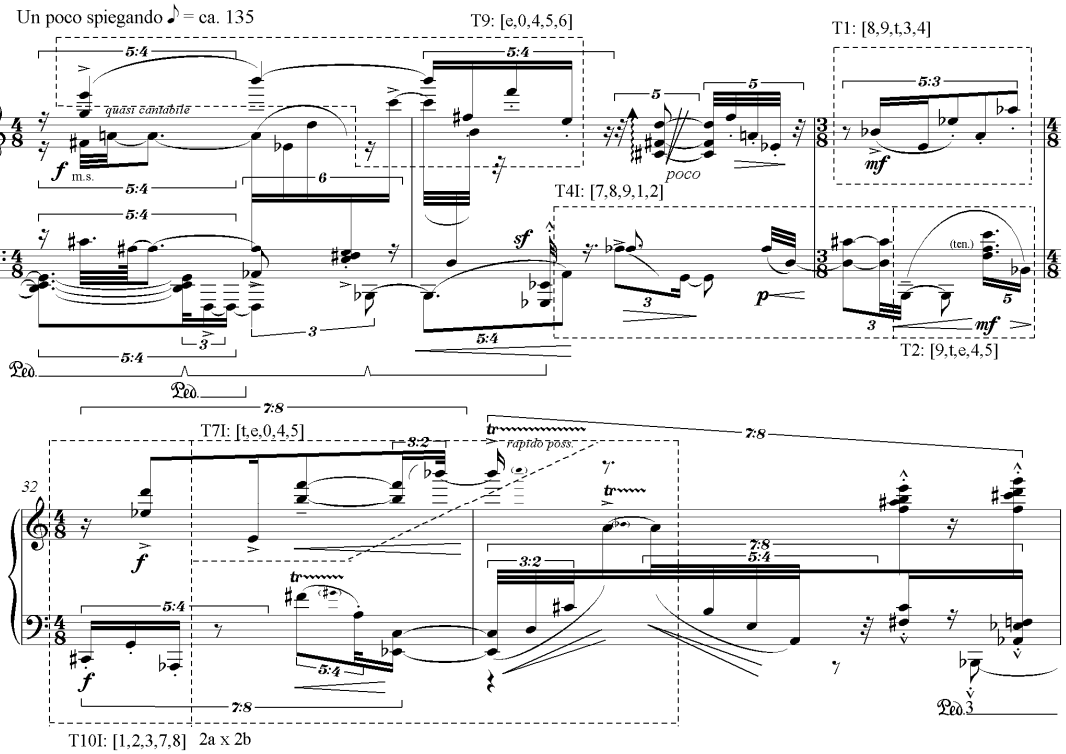

Figure 4.19a *Genoi*, measures 29-33, transpositions, score courtesy of Editions Henry Lemoine, Paris

between T3 in m. 24 and T10I in m. 25. The trill in m. 24 begins the pc-set while in m. 25 it ends the pc-set, and in terms of gestural shape the rhythmic pattern of trill followed by thirty-second notes quintuplets is reversed in the latter. Furthermore, the significance of this invariant dyad between two pc-sets under an *inv.B* transformation was mentioned earlier regarding a symmetrical like application in mm. 15-16. In mm. 23-24 a similar symmetry can be seen. In the first of these measures the [1,7] dyad begins the set, while this is reversed in the second measure, m. 24, with the dyad occurring at the close of the set.

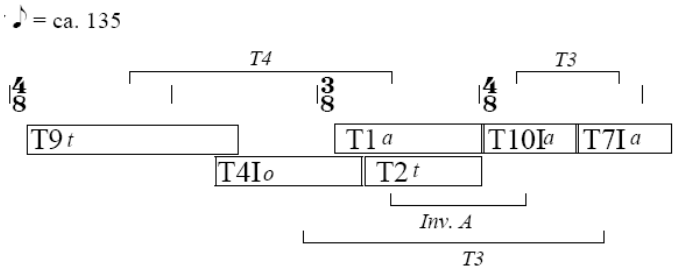

Figure 4.19b *Genoi*, measures 29-33, transformations

The rhythmic juxtaposition process from mm. 1-2 and 4 invites further comparison between mm. 29-31 and the opening:

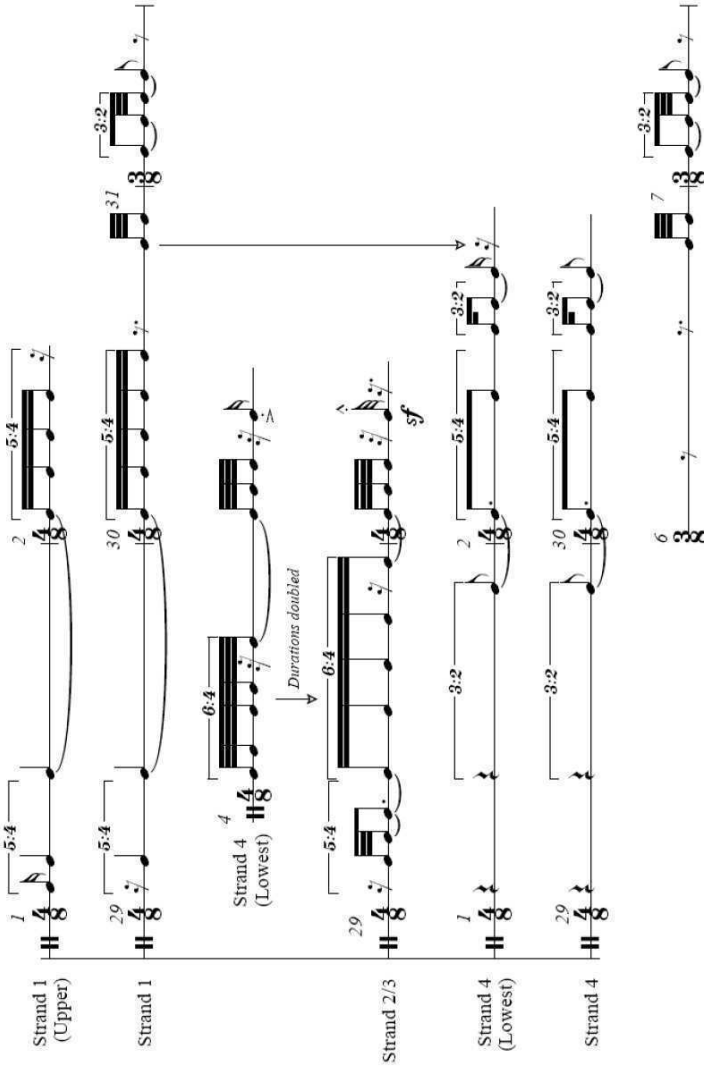

Figure 4.20 *Genoi*, measures 1-4 and 29-31, linear rhythmic correspondences

While much of the rhythmic material in mm. 29-31 appears as a literal repetition of the rhythmic strands from the opening, the juxtaposition of rhythmic units that lie outside this repetition, such as mm. 4 and 6-7, bears influence from m. 22. This influence continues to shape the rhythmic juxtapositions in mm. 32 and 33:

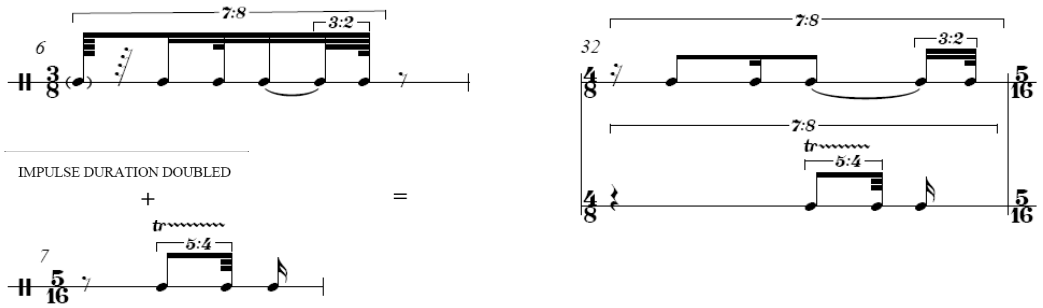

Figure 4.21a *Genoi*, measure 32, rhythmic juxtapositions

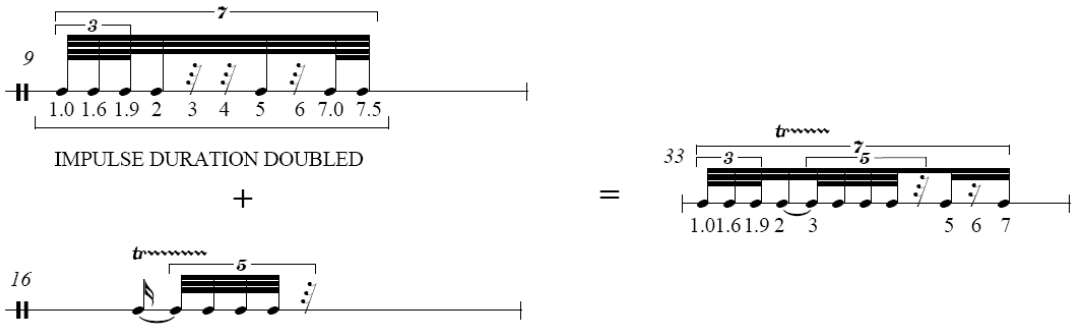

Figure 4.21b *Genoi*, measure 33, rhythmic juxtapositions

The rhythmic material in both mm. 32 and 33 derives from the same process of taking one rhythmic cell from an earlier passage, doubling its duration, and then inserting a further untreated cell, resulting in a nested tuplet. Another connection that mm. 29-33 shares with earlier passages is its repetition of transformations *T3* and *T4* and general approach to the presentation of pc-sets from mm. 23-26 (recall Figure 4.18). In particular, mm. 31 and 32 demonstrate a build up of members of set-class (0,1,2,6,7). The registrally distinct presentation of T1 and T2 in m. 31 is similar to the treatment of

TI1 and T10I in m. 25. The clear presentation of T10I in m. 32, with its pitch material spread over a wider registral range, mirrors the T4 in m. 23. In addition, T1 and T2 in m. 31 demonstrate a symmetrical approach; the invariant dyad of {t, 4}, presented at the beginning of T1, is reversed in T2, appearing at the end as {4, t}.

Consequently mm. 29-33, while linking with m. 21, share a greater connection to the opening measures through metric and rhythmic correspondence. Rhetorically, m. 29, similar to m. 21, restarts the process of "becoming." However, the former passage, beginning at m. 21, forms an abrupt change to the material that precedes it, whereas the measures leading up to m. 29 transition rather than contrast.[199]

The transition-like nature of mm. 29-33 leads to mm. 37-39, another signpost that, like the former passage, also turns into a transition (Figure 4.22). This passage corresponds to the opening three meters, as in previous instantiations of the opening, and again repeats the earlier transformational relationships: *T2* and *T3* transformations, both in consecutive pc-sets (T11I followed by T8I and T6I), and vertically (T0 and T9 in m. 39). The final of these three measures, m. 39, begins a four-measure *accelerando* aided by the repetition of T0 in m. 40. The presentation of two consecutive structural pc-sets continues to employ maximally-variant registral positioning (as T0s from mm. 1-21, T9s in mm. 27-29). Previous repetitions of T0s have suggested a syntactical function; however, any signs of a formal boundary here are overridden as the material begins to distill texturally, part of a transition leading to m. 43. At this point, the linear rhythmic strands have been filtered out, leaving material dominated by a series of trichords. Even here, however, transformational relationships can still be seen; the *T4* transformation between structural-sets T6 and T2 occurs in m. 44 and again in the following measure, adding to their saliency. The T6 structural-set can be traced back

[199] The difference in these two passages could be down to the syntactical properties of T0 as a structural-set compared to T9, which is not.

to the T6I in m. 38 as part of a larger-scale *inv.B* relationship, which also accounts for the connection between T11 in m. 42 and its earlier appearance in m. 37.

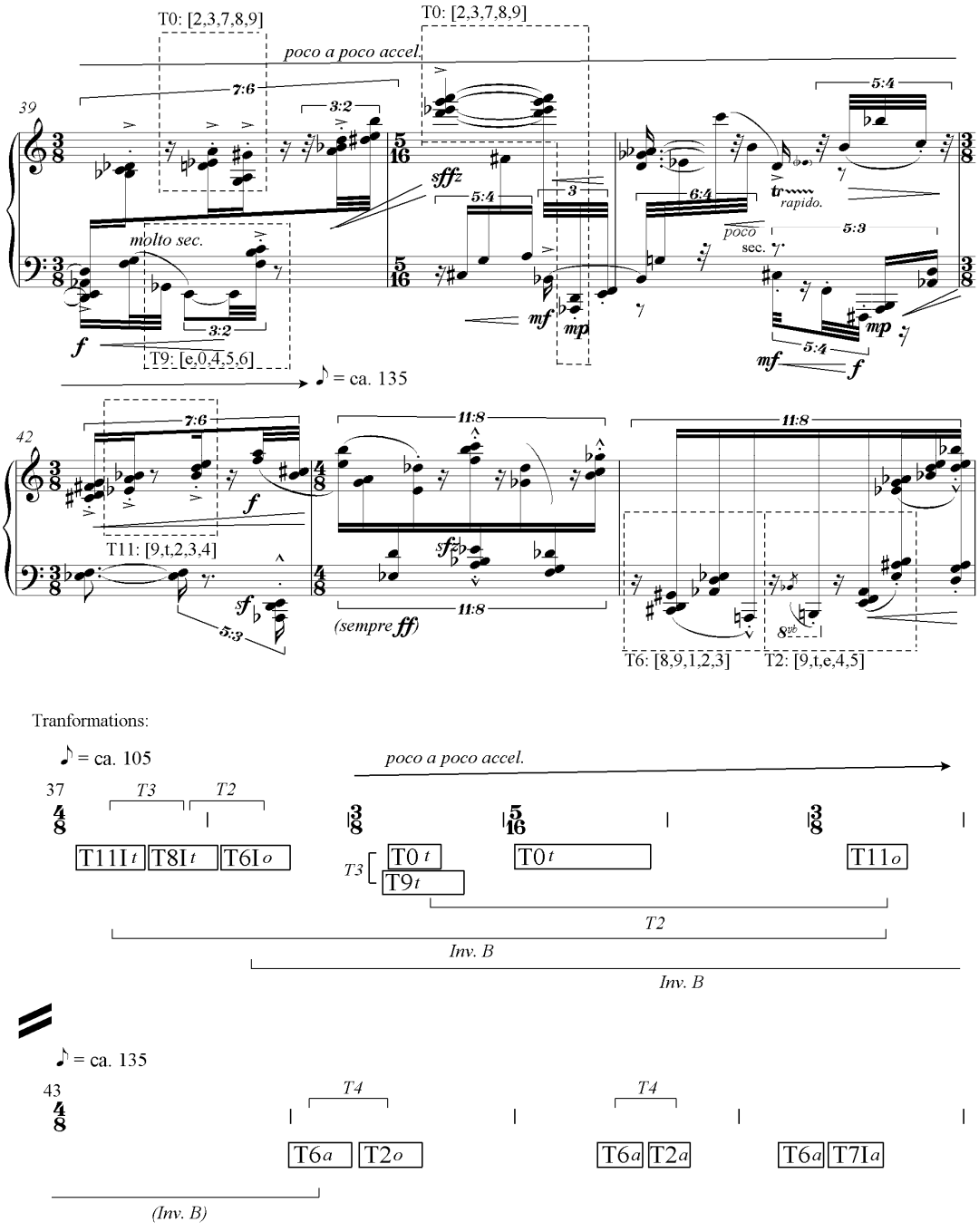

Figure 4.22 *Genoi*, measures 39-44, transformations in measures 37-46, score courtesy of Editions Henry Lemoine, Paris

LARGE-SCALE FORMAL SYMMETRY

The process of textural liquidation does not stop at the trichord of m. 43 but continues distilling, culminating in a sequence of rapid monophonic lines reaching a climactic point at m. 58. However, before looking at these measures we shall briefly examine the surrounding material. Measures 43-50 connect strongly with mm. 63-70 through structural pc-sets, transformational relationships, and the retrograde complementation rhythmic process and symmetry from mm. 3-13. Focusing on pitch content, mm. 64-65 employ the same structural T6 pc-set in both measures, similar to mm. 44-45. Moreover, m. 65 also repeats the same transformation, *T4*, resulting in both mm. 45 and 65 containing T6 followed by T2 (Figure 4.23).

Focusing on the latter passage we find further occurrences of registral fixing via transformational relationships. As previously noted, the invariance of different transformations often acts as a pitch-field between the two pitch-sets (such as *T2, T4 and Inv.B*; however note that a T0 transformation is often maximally variant). In m. 65, the T6 and T2 pc-sets and their respective transformations to T4 make use of the invariant pitch-class as a connector, with the pitches C# and B. Moreover, the *inv.B* transformation between T2I and T2 also displays its invariant subset [5, e] as a pitch-field.

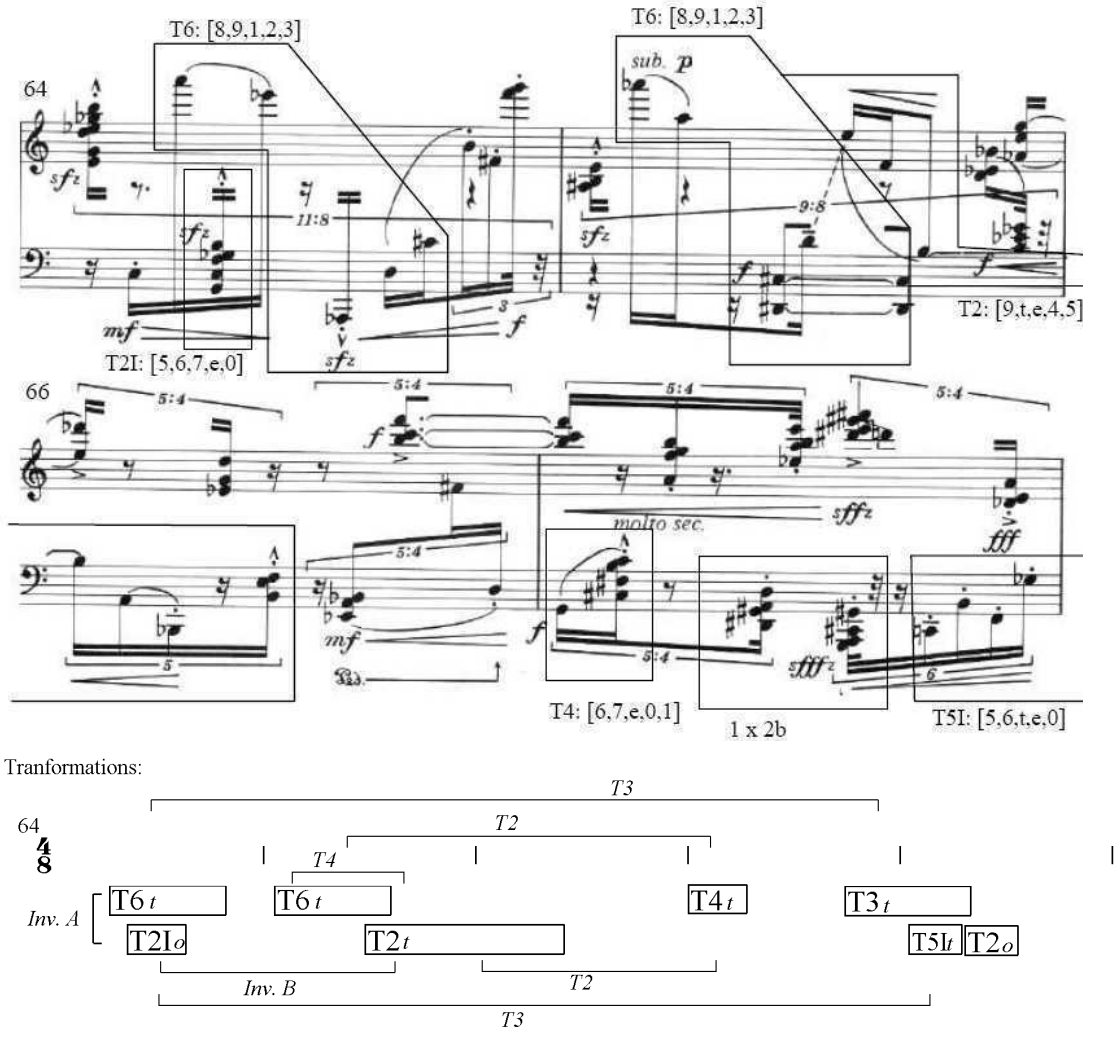

Figure 4.23 *Genoi*, measures 64-67, transformations, score courtesy of Editions Henry Lemoine, Paris

A further connection between mm. 43-50 and mm. 63-70 can be shown in the rhythmic domain. The latter passage displays two distinct strands. The first employs linear complementation similar to that seen in mm. 1 and 13 and mm. 2 and 14, while the second offers a varied repetition of the original passage (Figure 4.24).

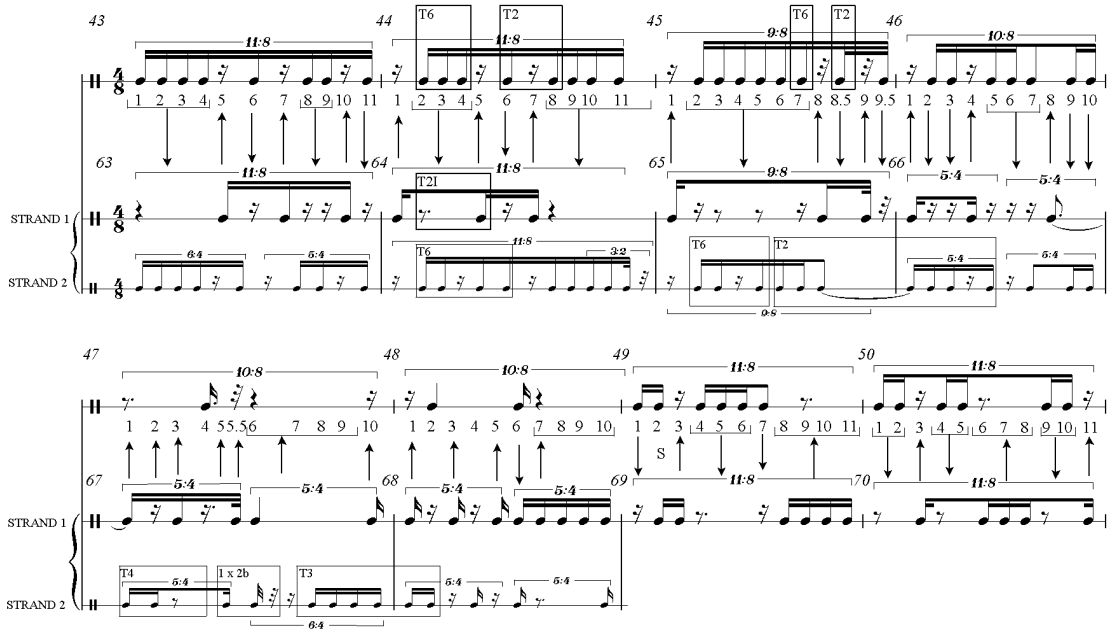

Figure 4.24 *Genoi*, measures 43-50 and 64-67, comparison of rhythmic strands with select transformational relationships

Returning to the process of textural liquidation, the trichords in m. 43 last until m. 51, at which point they begin to transition to a monodic line finally achieved at m. 55. The passage from m. 55 through m. 58 presents a series of consecutive rapid linear lines, each measure under a different tuplet ratio, moving from a 22:16, to 19:16, 20:16 in mm. 55-57 respectively, which culminates in a 22:16 tuplet in the final measure. The fast-moving pace of this section makes the perception of instantiations of the set-class (0,1,2,6,7) problematic; however, the dramatic climax ending m. 58, occurring just after the halfway point of the piece, employs the structural set T7 perceptibly:

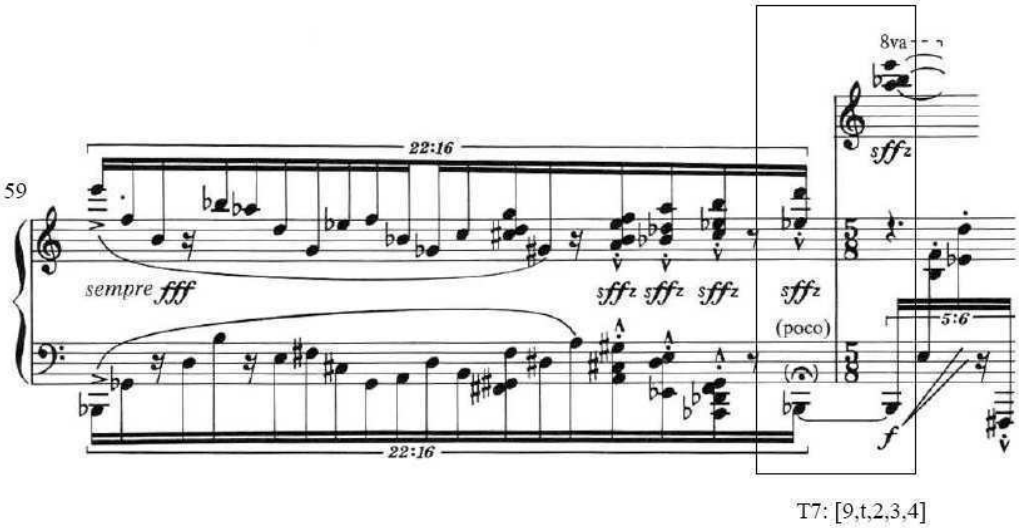

Figure 4.25 *Genoi*, measures 59-60, climactic T7 pc-set, score courtesy of Editions Henry Lemoine, Paris

Following the climax, mm. 59-62 act as a transition to the material already examined in m. 63. With the two outer sections of mm. 43-50 and 63-70 sharing a rhythmic connection and the two inner sections of mm. 51-54 and 59-62 acting as transitions, mm. 55-58 would seem to take the center axis in a larger formal symmetrical process spanning mm. 43-70. This formal symmetry derives from a deeper structural process, symmetrically drawing from the rhythmic material beforehand, in mm. 43-50, and the rhythmic material afterward, in mm. 63-70, in order to construct its measure-wide tuplet divisions (Figure 4.26). This process builds upon the earlier formal symmetry found in mm. 1-14.

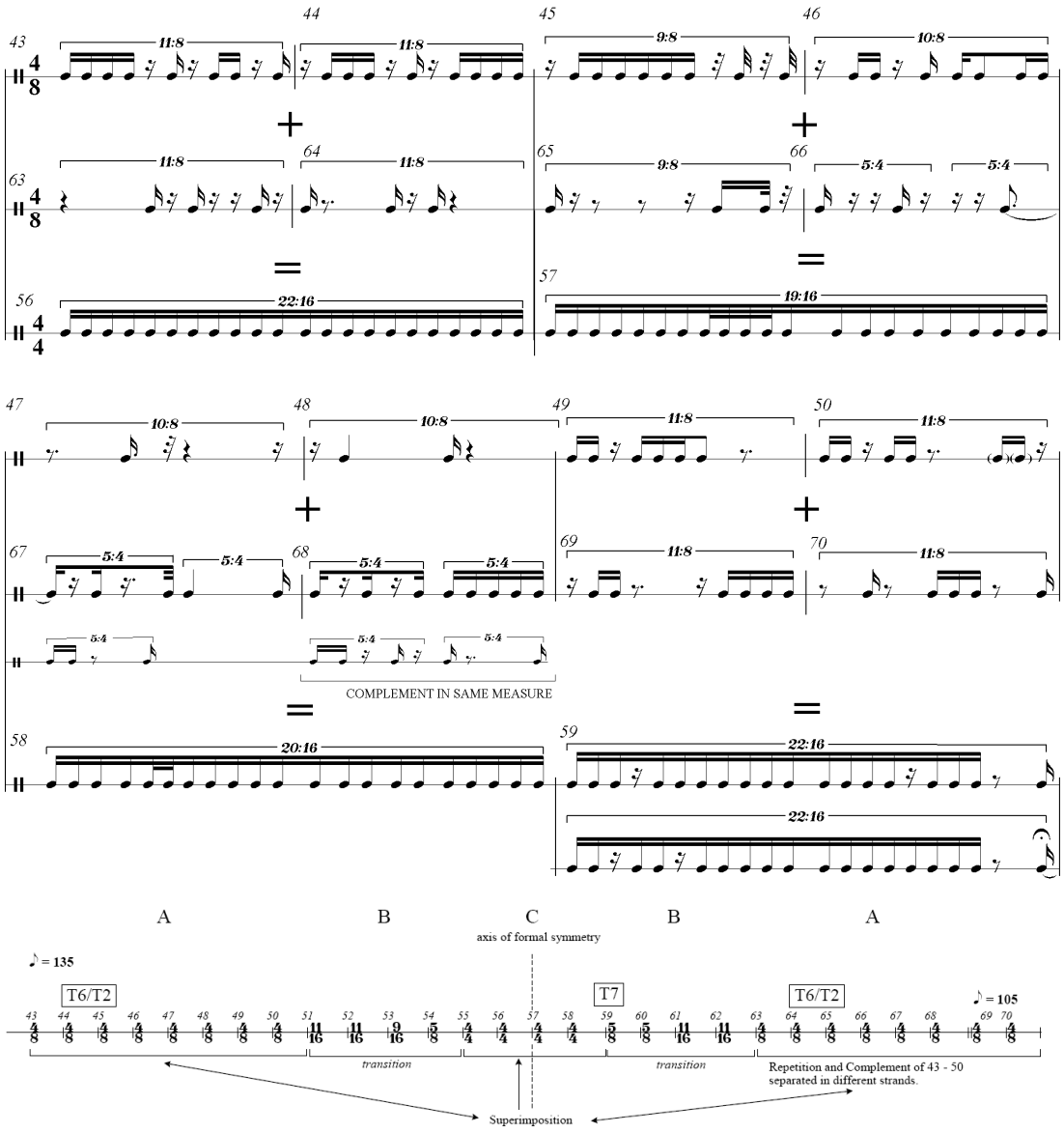

Figure 4.26 *Genoi*, measures 55-58, rhythmic superimposition of measures 43-50 and measures 63-70

Alternatively, mm. 55-58 formally become a center of attraction, where the identity of set-class (0,1,2,6,7) is stretched beyond recognition, causing the internal cohesion of this material to rupture in the same vein as m. 20. Measures 51-54 and 59-62, surrounding mm. 55-58, act as transitions to and from the center of influence,

respectively. Both passages are connected by extreme pitch positioning of trichords. The first passage employs silently depressed trichords leading to transient upper harmonic fluctuations, while the second passage 'realizes' these trichords (Figure 4.27). Furthermore the latter passage borders on a complete reversal of metric profile, displaying 11/16, 11/16, 9/16 and 5/8 versus the former's 5/8, 5/8, 11/16, and 11/16.

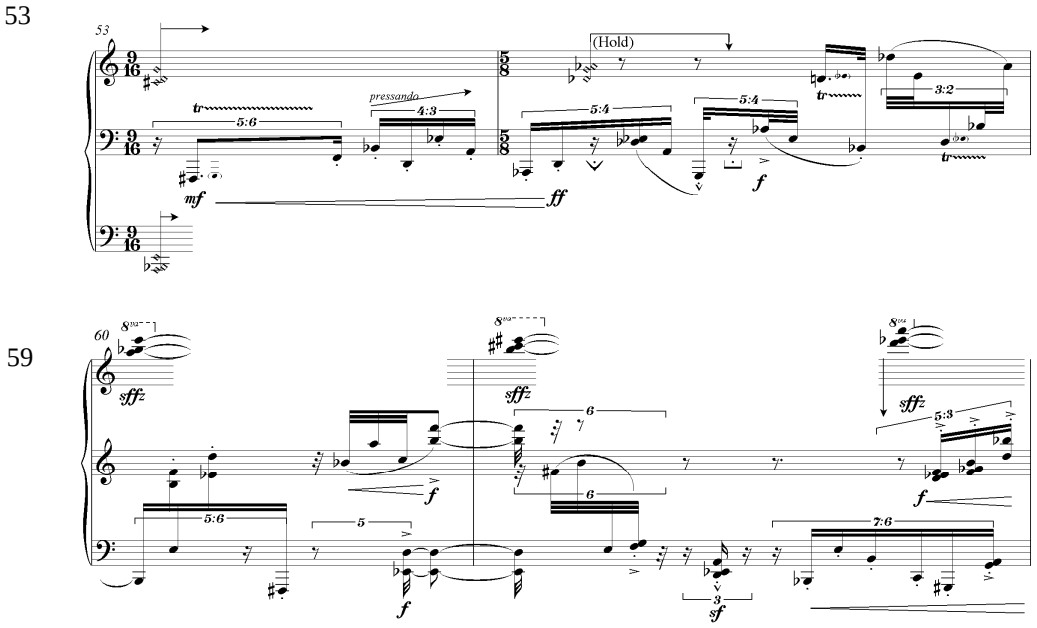

Figure 4.27 *Genoi*, measures 53-54 and measures 59-60, transitions, score courtesy of Editions Henry Lemoine, Paris

The formal symmetry of the whole passage, mm. 43-70, is broken as mm. 69-70 differs in tempo from its symmetrical partner mm. 43-44. This change, occurring narratively at the far end of the gravitational center, inaugurates a return to the juxtaposed linear strands seen at the opening of the piece, and addresses the recent absence of the set-class (0,1,2,6,7) with a profusion of intertwining transformations of pitch-invariant subsets (Figure 4.28). However, earlier (in mm. 1-25 and mm. 64-65) these subsets were employed as registrally invariant, whereas now all transformations regress back to being maximally variant in register (as are the T0s at the opening).

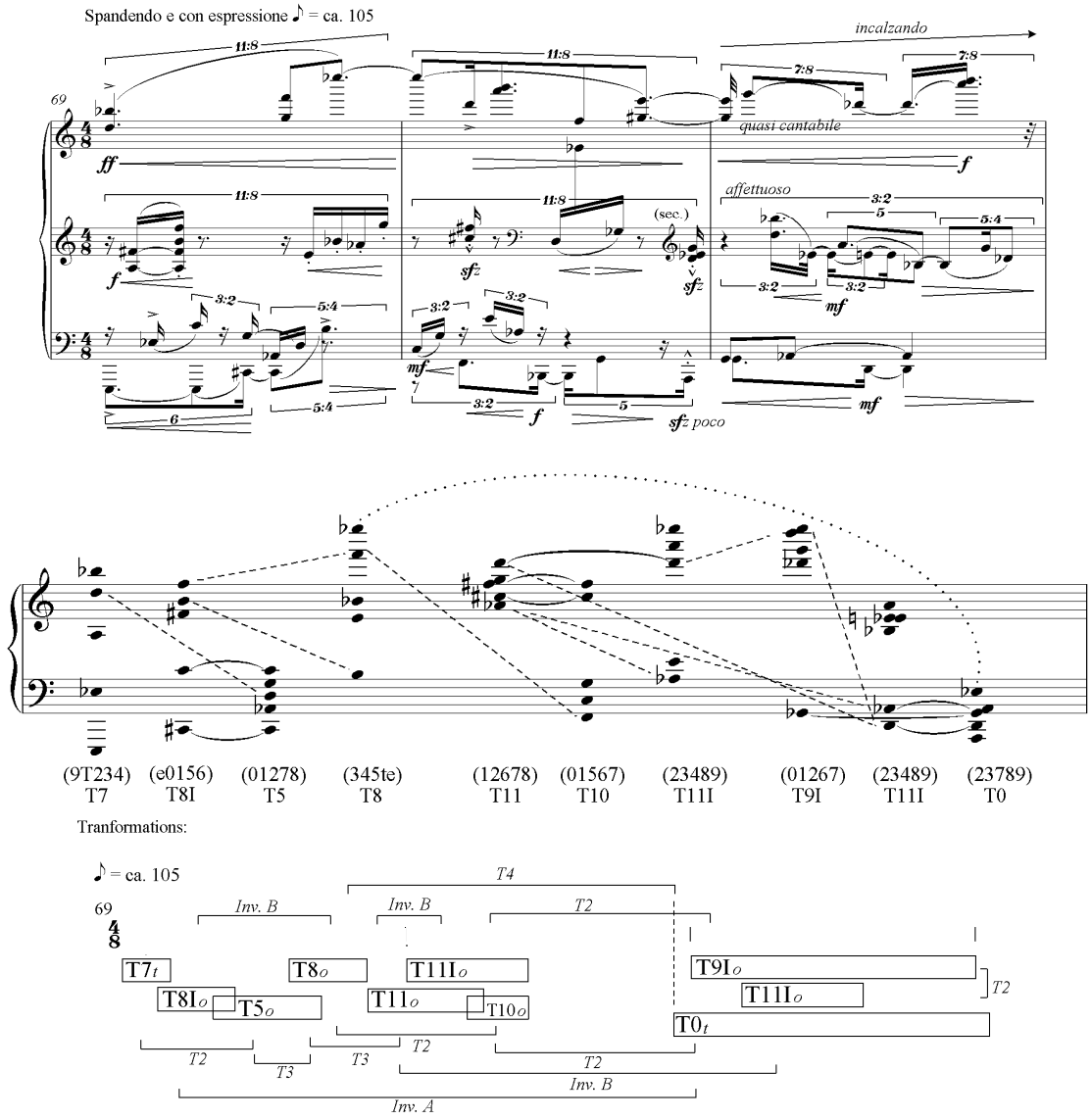

Figure 4.28 *Genoi*, measures 69-71, return of transformational relationships, score courtesy of Editions Henry Lemoine, Paris

Measures 69-71, as well as opening with the T7 structural pc-set, present all of the previous transformational relationships, including *T2*, *T3*, *T4*, *Inv.A* and *Inv.B* transformations. Moreover, all the members of set-class (0,1,2,6,7) are linked by at

least two transformations. Throughout the work, several transformational relationships employ invariant subsets (*T2, T4* and *inv.B*) as pitch-fields. However, following m. 69 all transformational relationships' invariant subsets are registrally variant. In other words, no two sets that share pitch-classes in common place their respective pitches in the same octave. For example, in m. 69, T8I: [e,0,1,5,6] and T8: [3,4,5,t,e] pcs contain invariant subset {e, 5} or B and F, however in the first pc-set these pitches inhabit positions B4 and F5, whereas the second pc-set displaces them symmetrically outwards by an octave, resulting in B3 and F6 positions (the dotted lines in Figure 4.28 demonstrate the transference of registral placement of invariant pcs within a given transformation). Furthermore, this form of maximal variance in registral placement is most dominant regarding the repetition of the same set. Looking at the two T11I in mm. 70 and 71 respectively, we see that only E remains registrally invariant, while all other pitches change register.

The process of registral variance between repetitions of the same set continues, following mm. 69-71. Comparing T0 in m. 72 with the T0 in mm. 70-71, like the previous repetitions of T11I in mm. 70-71, reveals a variance of four pitch-classes. The repetition of T10I in m. 75 is maximally variant in register. Overall, mm. 72-75 present a reduction in the intensity of transformational relationships. The penchant for *T3*, which is maximally variant in pitch-classes, mirrors the maximal variance of registral fields between transformations and repetitions of pitch-classes. The similarity in textural shape between mm. 72-76 and mm. 69-71, coupled with the acceleration in tempo, indicates a transitional function (Figure 4.29).

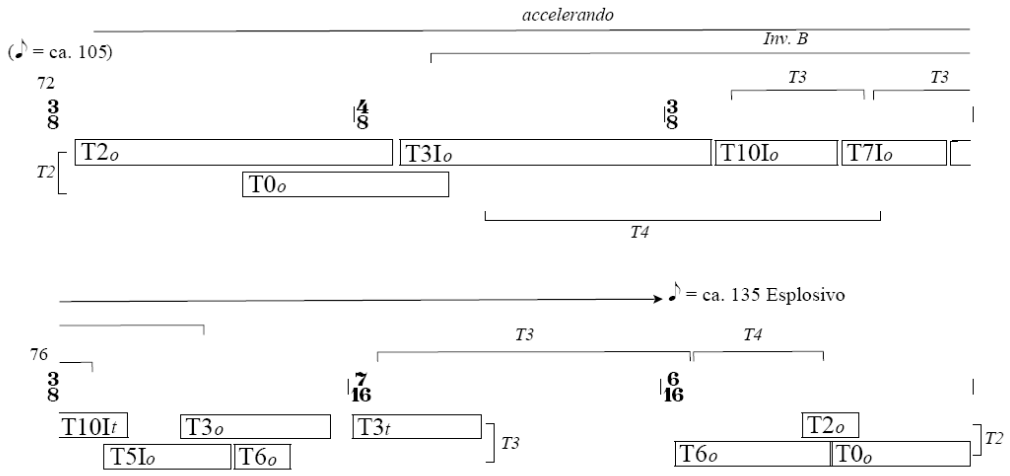

Figure 4.29 *Genoi*, measures 72-77, transformational relationships

The trajectory of this transition leads us to a dramatic *Esplosivo* section, which begins by stating three structural pc-sets, T6, T2 and T0 (Figure 4.30). Richard Barrett offers a brief but insightful examination of the music from this point onwards. His reading focuses on what he perceives as a struggle "necessarily unresolved, between various opposing tendencies"[200] of various parameters of the work. For Barrett,

> the only possible outcome arrives in the last eighteen bars, where all the previously mentioned processes begin to operate simultaneously in a passage of violent complexity, mostly in four independently-transforming strands which occasionally form mutual 'liasons.' At the end the dynamic is raised still further (!) and the music collapses in exhaustion, no doubt along with the player.[201]

Even though the last eighteen measures lead to a dramatic ending, as Barrett posits, the trajectory of the final measures is unable to maintain the "four independently-transforming strands." The final eighteen-measure stretch, rather than building to a climax, stutters and falters under the weight of its own compositional processes;

[200] Richard Barrett, "Critical / Convulsive,"134.
[201] *Ibid.*, 134-135.

complete failure is kept at bay through the use of transformational relationships and structural pc-sets. Compared to mm. 20 and 58, the *Esplosivo* at m. 77 does not offer a similar extent of Nonkenian parametric change; the transitioning tempo, fortissimo dynamics, and multiple interweaving strands beginning in m. 68 dampen the gestalt effect of m. 77. The slight injection of energy at m. 77, with the linear rhythmic lines reminiscent of mm. 55-57, is only temporary, as the "violent complexity" dissipates at m. 80:

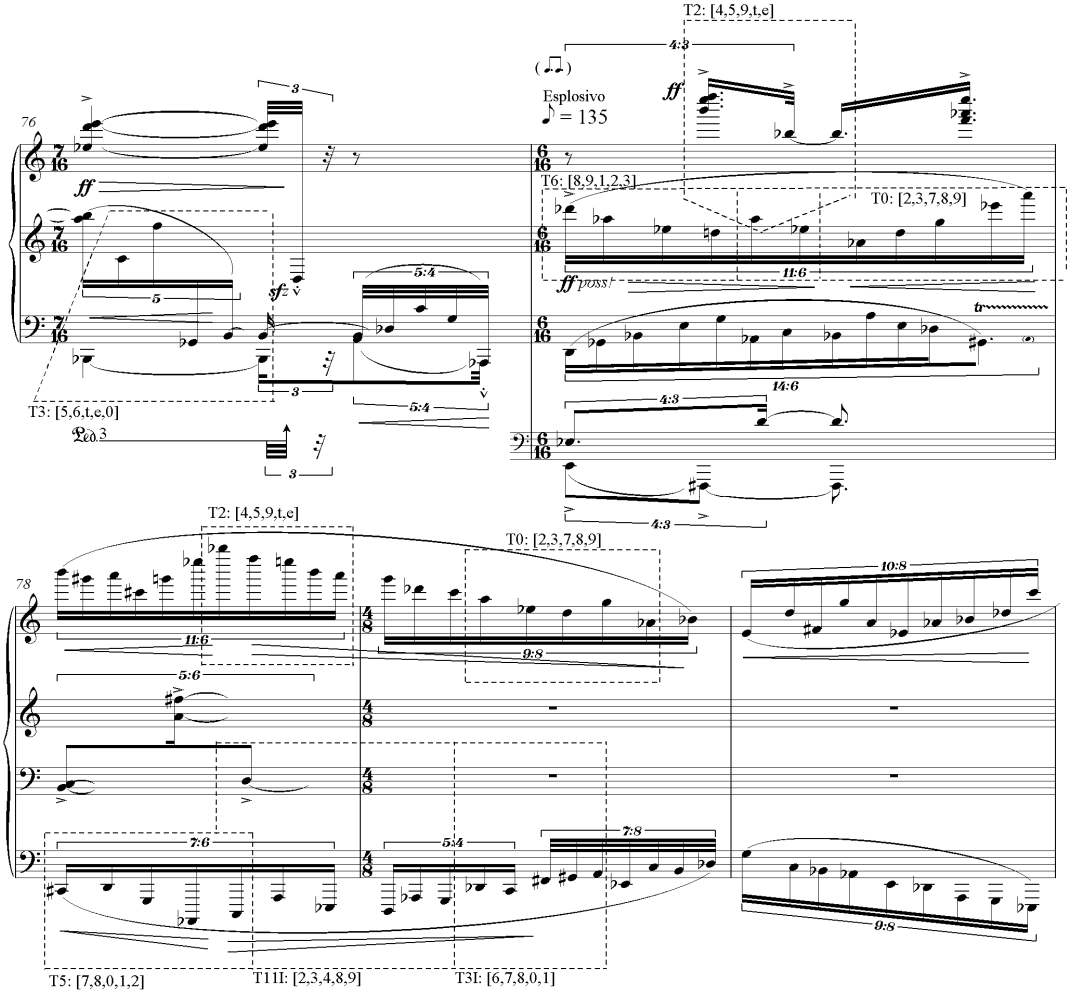

Figure 4.30a, *Genoi*, measures 76-80, transformational relationships, courtesy of Editions Henry Lemoine, Paris

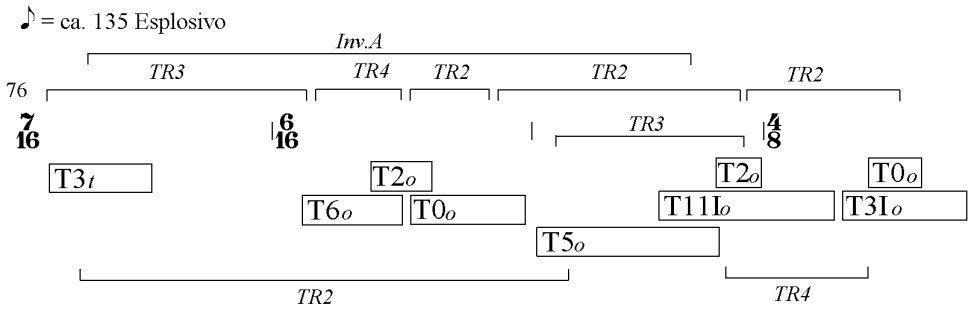

Figure 4.30b, *Genoi*, measures 76-80, transformational relationships

Far more significant to our reading is the measure that follows. Here, in m. 81, a dramatic reduction in complexity through a sudden suspension of the previous rapid tuplet motion, and a reduction to a single strand, creates a perceivable change (Figure 31). Furthermore, as the "perceptual limits of the mass" are explored at mm. 77-80, the clarity of m. 81 becomes all the more important. Therefore, the appearance of the T0 along with a maximally-variant registral relationship to the T0 in m. 80, as well as a return of the meters from mm. 3-6, is all the more profound, consolidating T0: [2,3,7,8,9]'s form-defining properties:

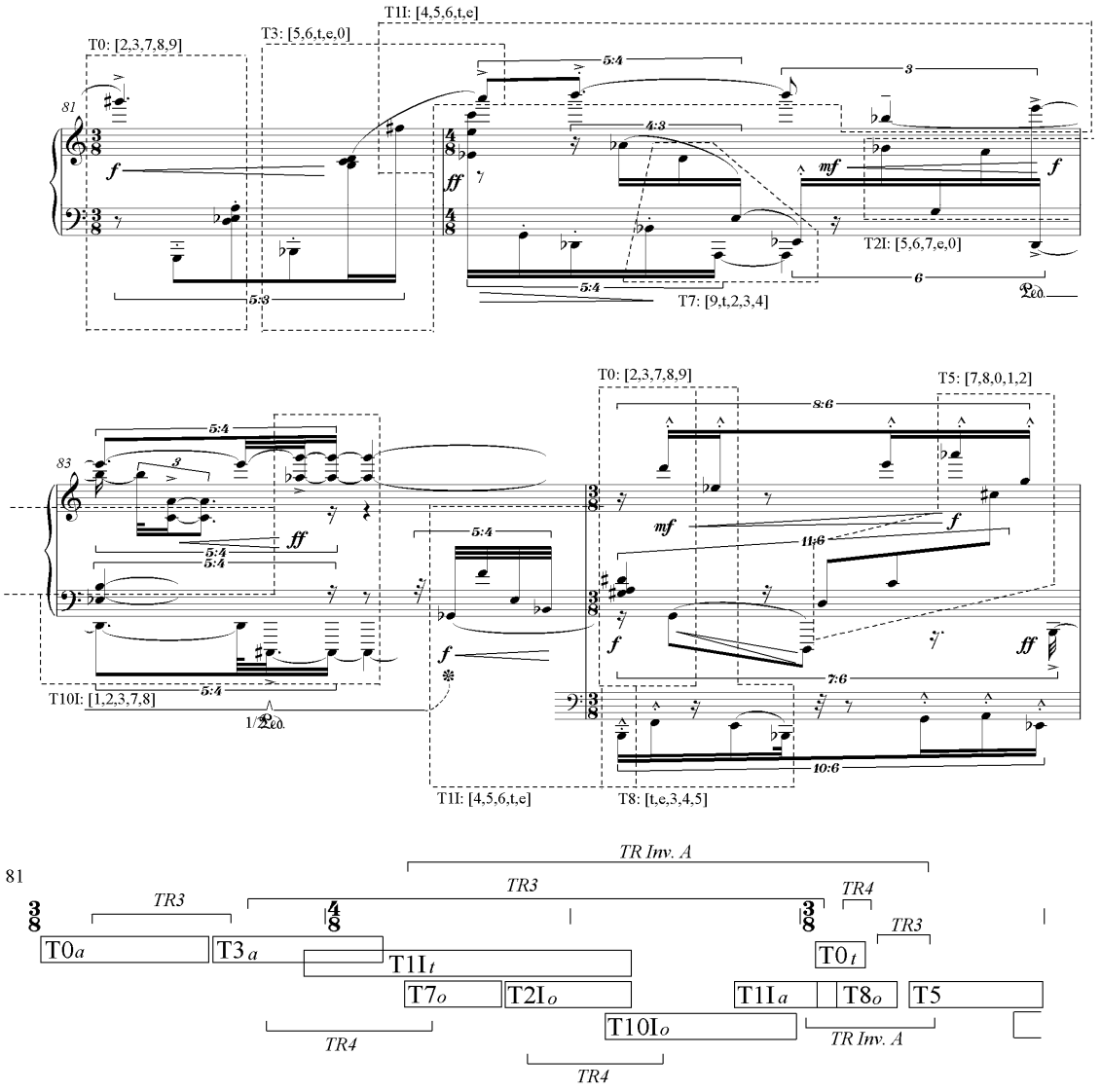

Figure 4.31 *Genoi*, measures 81-84, transformational relationships, score courtesy of Editions Henry Lemoine, Paris

The same T0 set repeats again in m. 84 after a series of *T3* and *T4* transformations before transitioning back into a complex, four-strand mass. This time the complexity of strands is sustained for nine measures, culminating in a quadruple *forte* dyad supporting a T0 pc-set; again the syntactical function of T0 comes to the fore (Figure 32). This is followed by the final two measures, introduced again by the structural set T0, before closing with the work's opening trichord [2,3,9]:

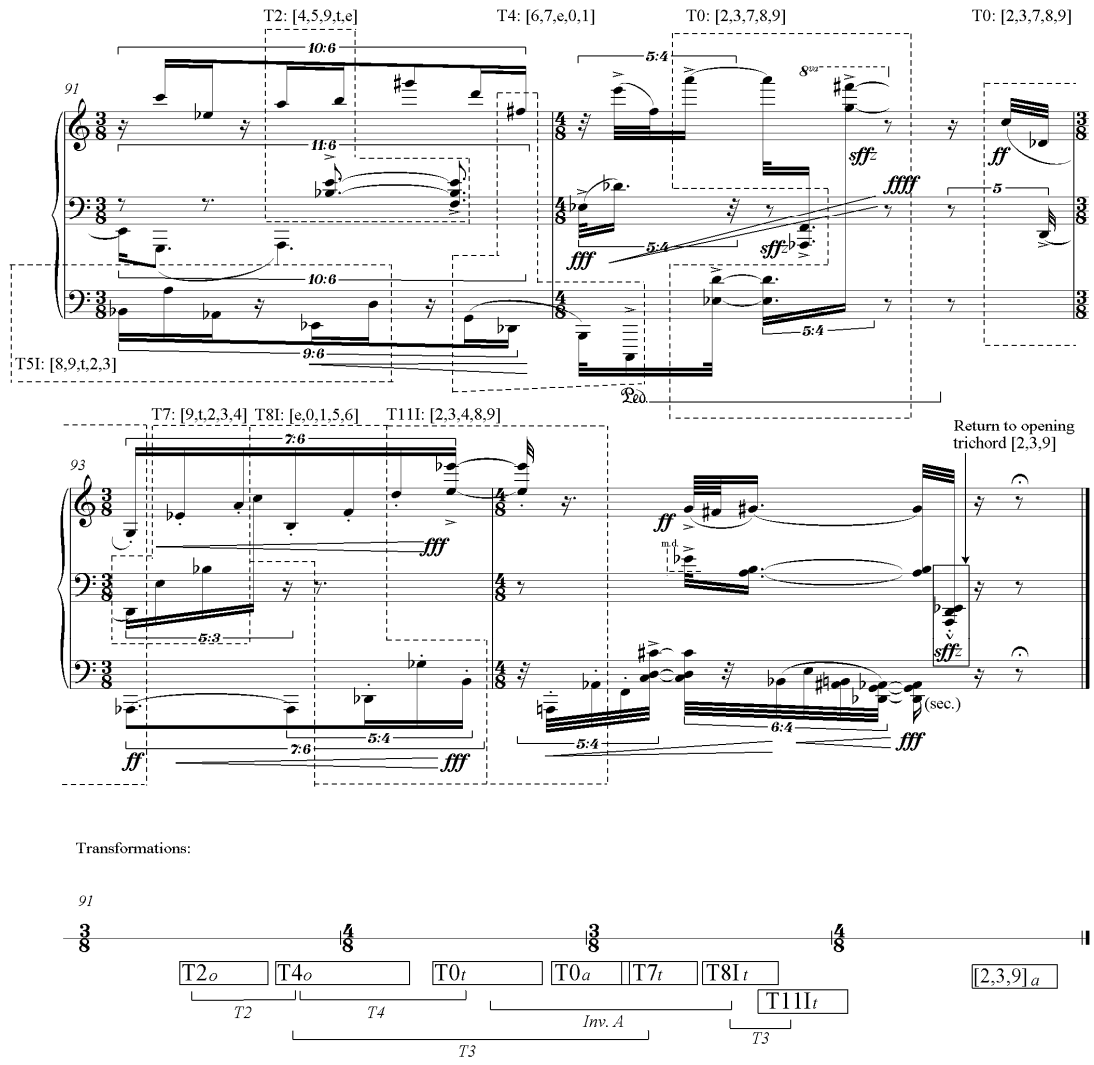

Figure 4.32 *Genoi*, measures 91-94, transformational relationships, score courtesy of Editions Henry Lemoine, Paris

CONCLUSION

The appearance of multiple T0s towards the end of the work mirrors their prevalence at the opening. The appearance of T7 at the climactic point of the work and the absence of T0 suggest that this passage acts as the palindromic center of the work:

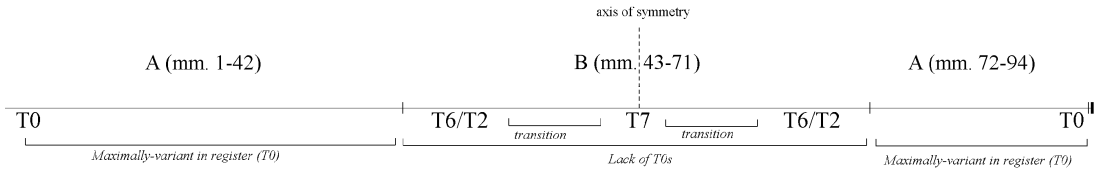

Figure 4.33 *Genoi*, formal overview

The figure above shows the application of the local-level palindrome seen in mm. 1-14 (see Fig. 4.12a) to the global form of the work. The positioning of transitional passages surrounding T7 and the T6/T2 partnership support the placement of the axis of symmetry. Furthermore, the processes of rhythmic complementation in mm. 3-12 (see Figs. 4.15 and 4.16) and rhythmic juxtapositions (see Figs. 4.17 and 4.21) reach fruition at this same axis.

The chart in Figure 4.34 expands upon the reduction from Figure 4.33, revealing the extent to which T0 acts as an identity throughout the work. In particular, T0 is used to demarcate signposts on three occasions (mm. 20-21, 81-82 and 91-92) employing maximally variant registral placement. Furthermore, the chart shows how all repetitions of the same structural set-class members of (0,1,2,6,7) employ this variance, a variance which eventually affects all non-*T0* transformations in mm. 69-71 (see Fig. 4.28). This change from the earlier registral fixing of subset-invariant dyads in mm. 1-24 and mm. 64-66 to maximal variance of register is indicative of the process of regression marked by the T7 in m. 58. This T7 pc-set, in terms of transpositional interval class, is as far from T0 as possible, a difference which is reflected by the contrast of texture and gestural shape as compared to the opening material (see Fig. 4.25). However, rather than sustaining the material associated with the culmination of compositional processes at m. 58, the piece returns to the same textural and gestural world as before. Instead of the sense of continuation offered by

the signposts at mm. 21 and 29, the post-T7 material suggests a struggle as Barrett's description of the closing eighteen measures evokes. Therefore the axis of symmetry both in terms of pitch and rhythm leads to a post-axial regression; the music, having reached its most developed state in mm. 55-58 (culminating in T7) begins to retreat, coming full circle in the last measure of the piece with a repetition of the opening trichord [2,3,9] (the same trichord that when multiplied with itself produces T0: [2,3,7,8,9]).

Although Redgate's *Genoi* draws upon a Webernian notion of teasing out large-scale form inherent in the opening material, the underlying narrative of becoming and regression, and the employment of palindromic processes, point to a different Second Viennese composer, Alban Berg. Berg's employment of structural palindromes relates to his fascination with musical time, a "musical time," according to Robert Morgan, "turned back on itself, circle-like, [that] retains its point of origin, collapsed into an instant by having gone forward only to end where it began."[202] Such a Bergian notion of time can be seen in Redgate's *Genoi*: having gone forward to T7, the music returns to its "point of origin," or T0. However, the correlation between Berg's and Redgate's use of formal palindromes does not end here, as Nietzsche provides a further link. Morgan continues, "One feature of Nietzsche's view that 'time itself is a circle' seems particularly relevant for Berg's music: its close affiliation with the belief that everything is in a state of constant change and mutation, of 'becoming' as opposed to 'being.'"[203]

[202] Robert Morgan, "Retrograde and Circular Form in Berg," in *Alban Berg Historical and Analytical Perspectives*, eds. David Gable and Robert P. Morgan (Oxford: Clarendon Press, 1991): 112.
[203] *Ibid.*, 147.

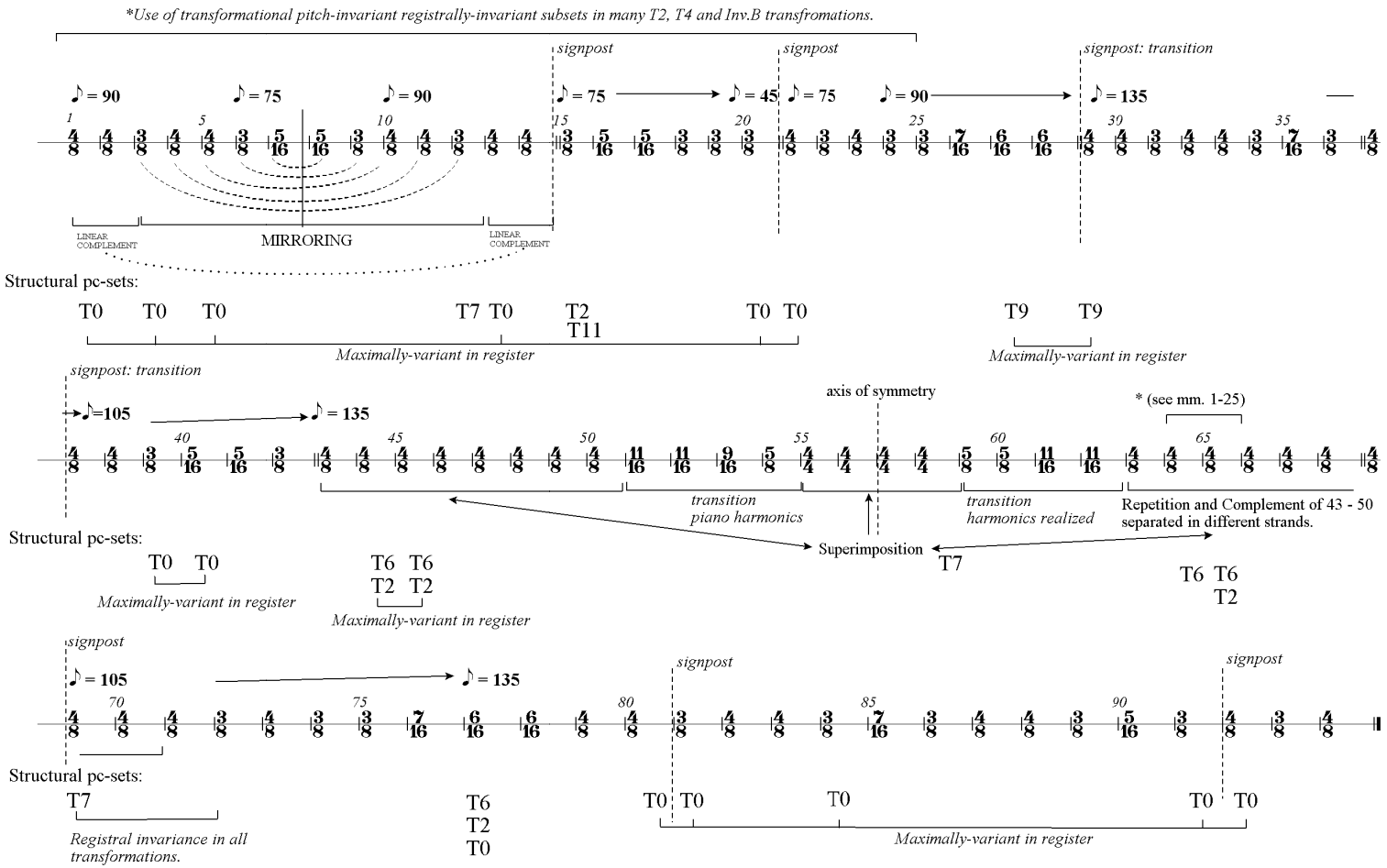

Figure 4.34 *Genoi*, formal overview noting structural use of set-class (0,1,2,6,7) employed palindromically and its connection to metric, rhythmic, and temporal domains

Redgate's use of an underlying formal palindromicism mirrors Berg's, and in doing so *Genoi*'s narrative projects "constant change and mutation." Hence, just as Nietzsche ultimately rejected the title *Genoi Hoios Essi*, Redgate's work not only embodies the aesthetic of "things becoming themselves" that focuses on the "becoming" rather than the "being," but at the point at which "becoming" reaches fruition with T7, its ultimate failure embodies Nietzsche's own rejection of the title.

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A PORTFOLIO OF THREE COMPOSITIONS

PART II

by

Stuart Paul Duncan

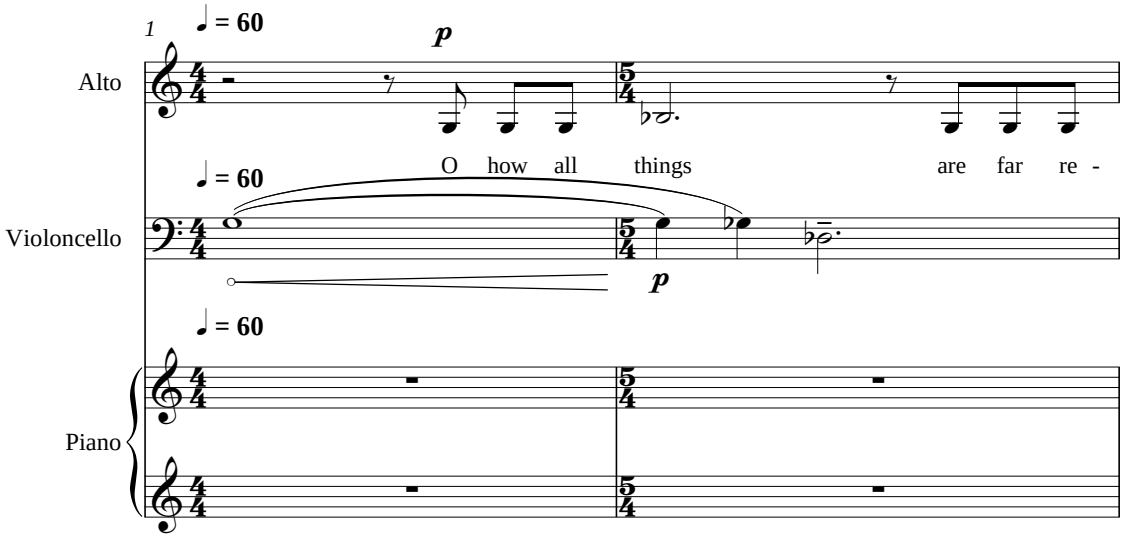
May 2010

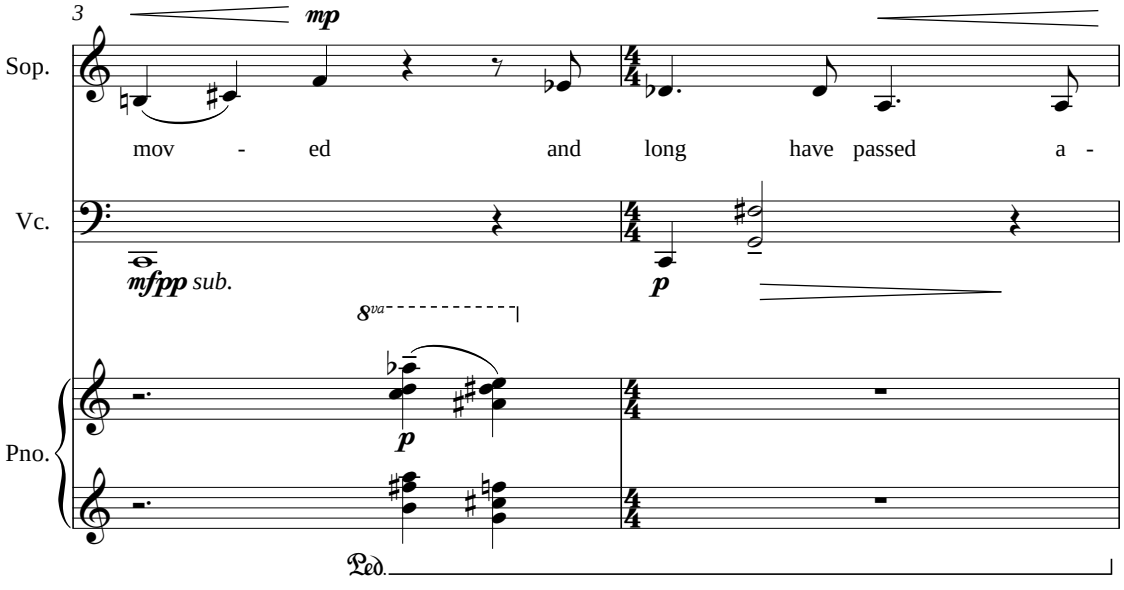
TABLE OF CONTENTS

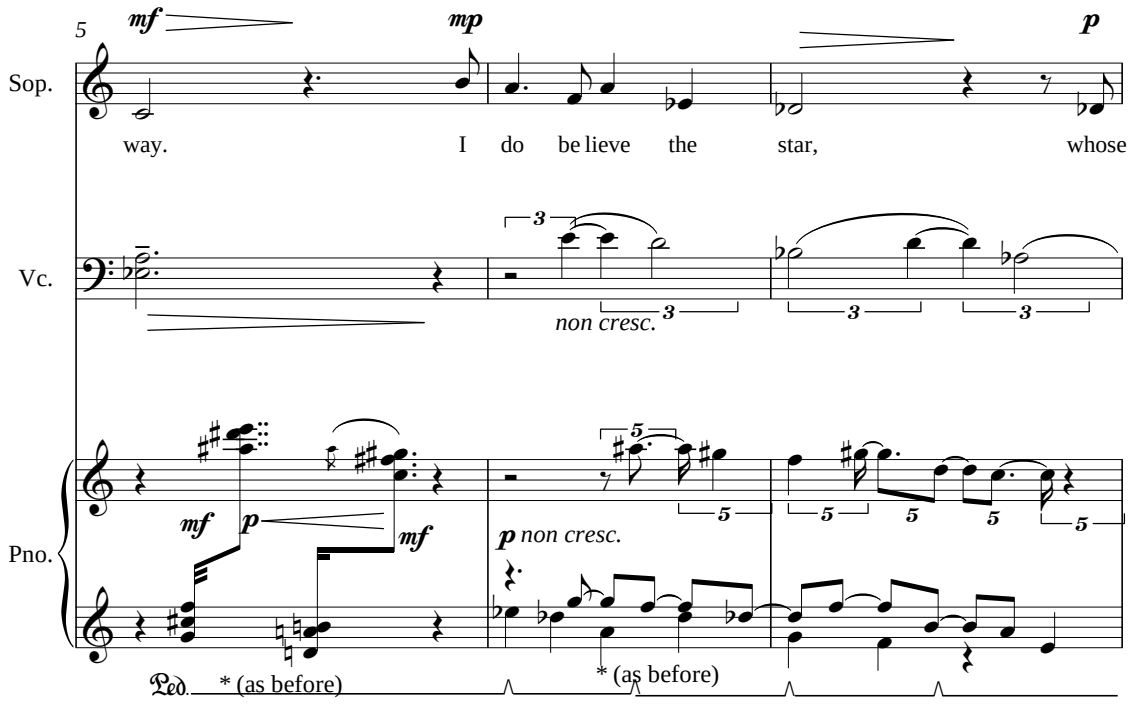
I : *How Things are Far Removed*

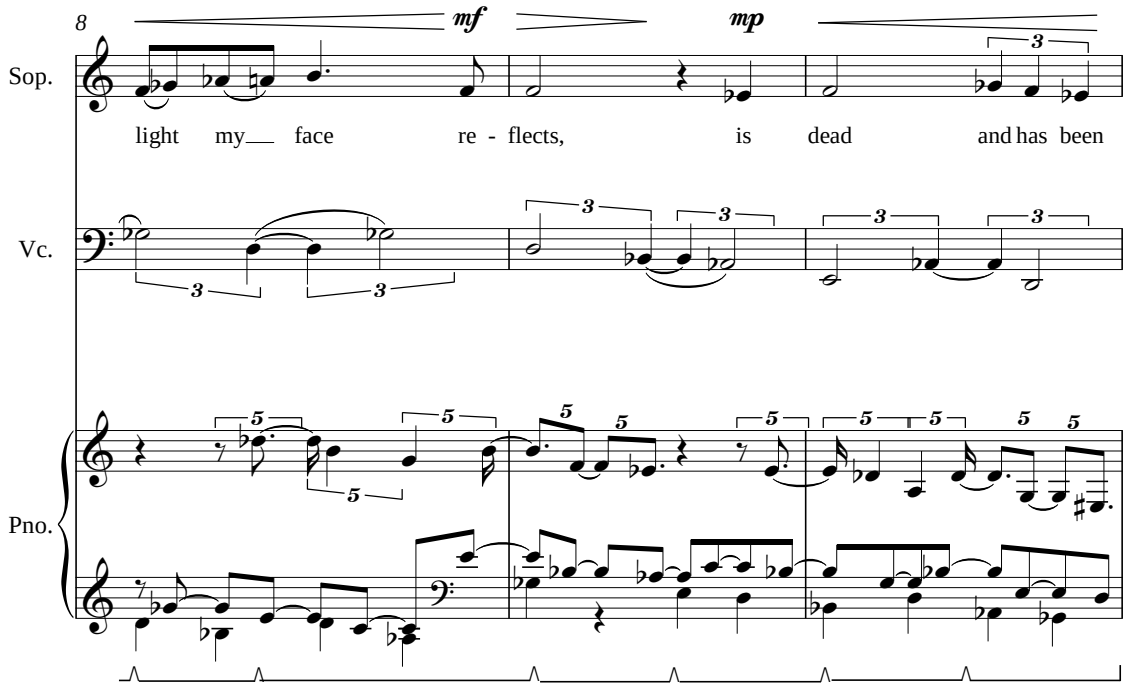
from Rilke's *Klange*

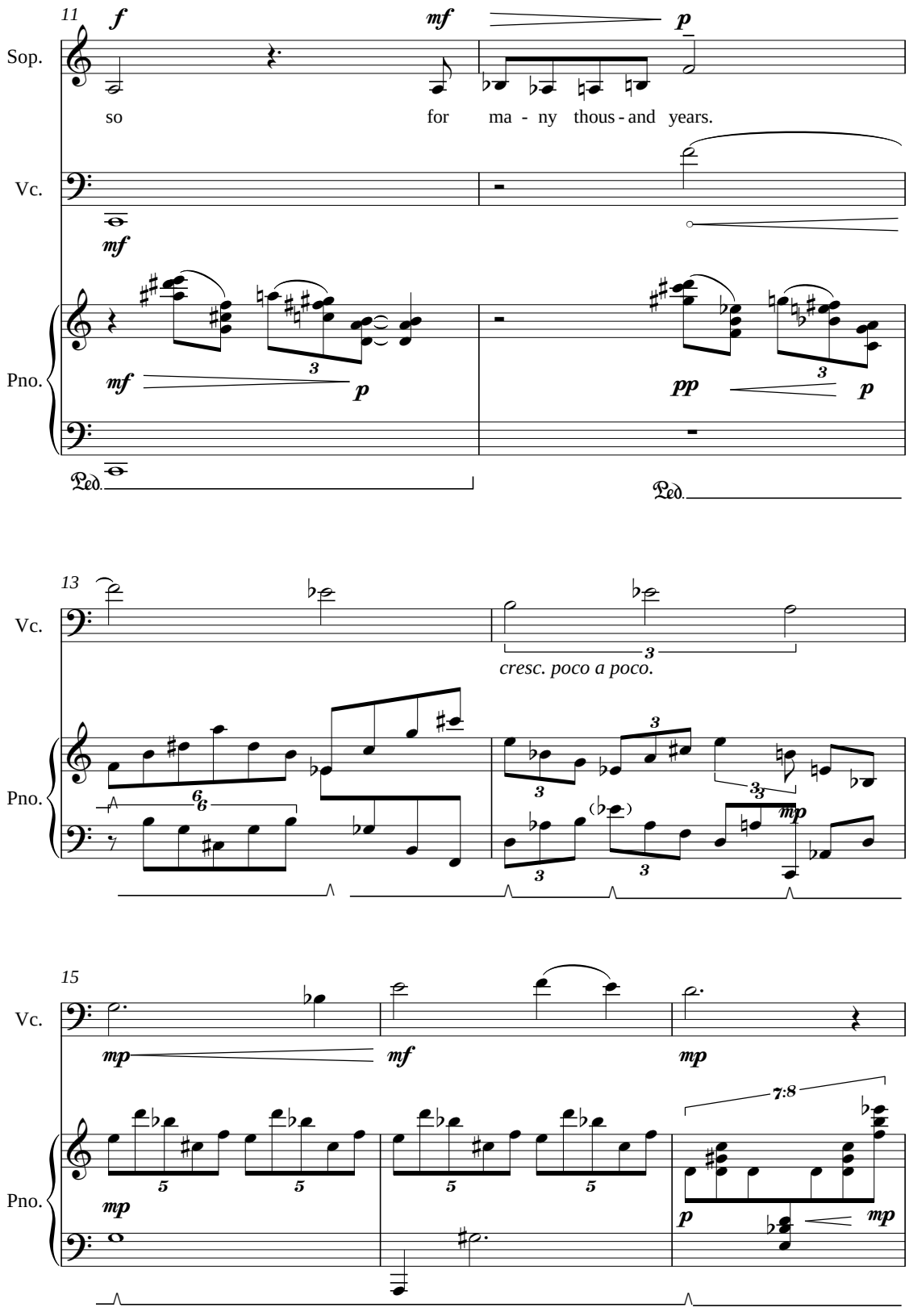
Poem trans. Albert Ernest Flemming

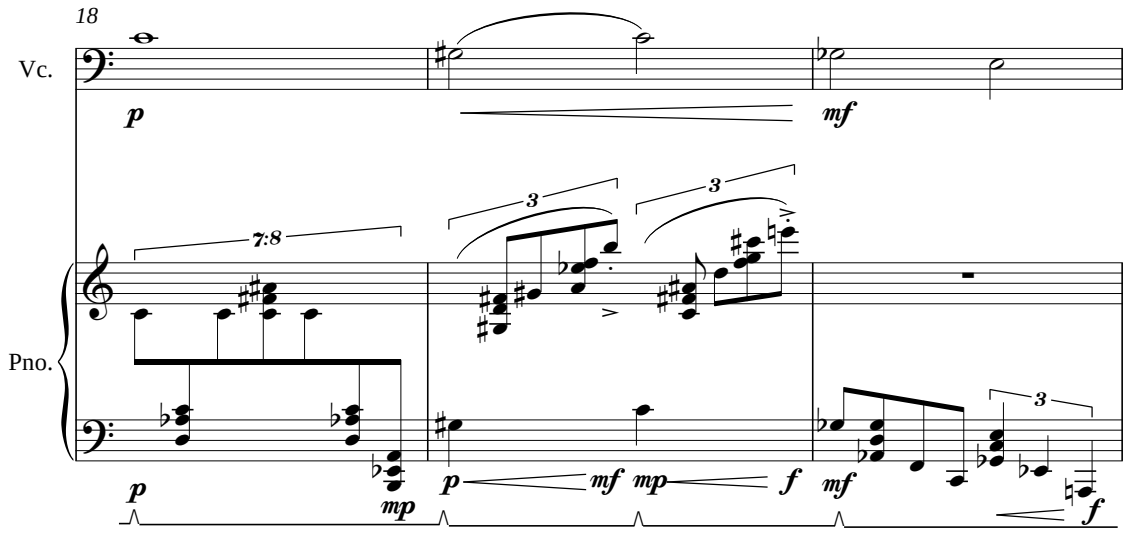


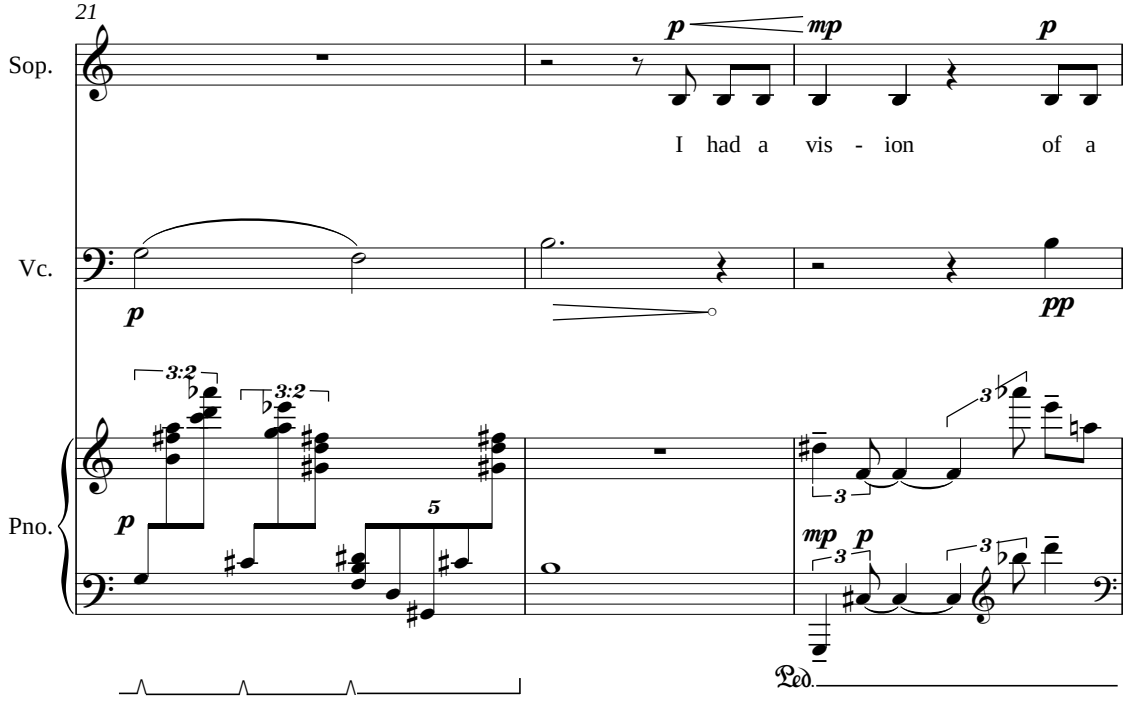


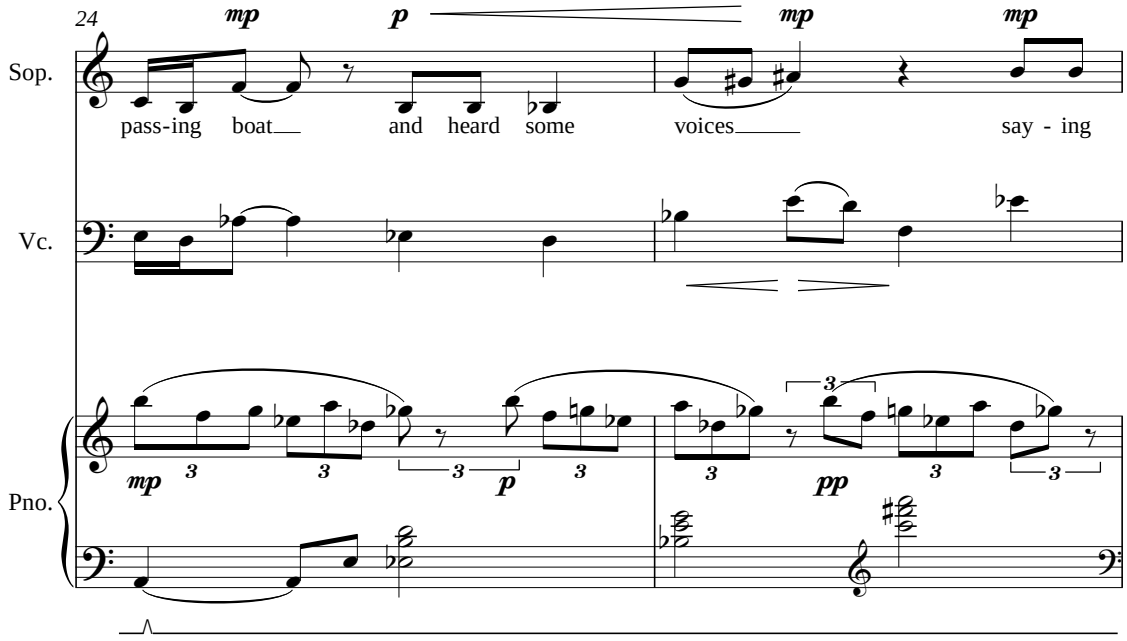

5
mf
mp
p
Sop.
way. I do be lieve the star, whose
Vc.
non cresc.
Pno.
mf
p
mf
p non cresc.
Ped. * (as before)
* (as before)

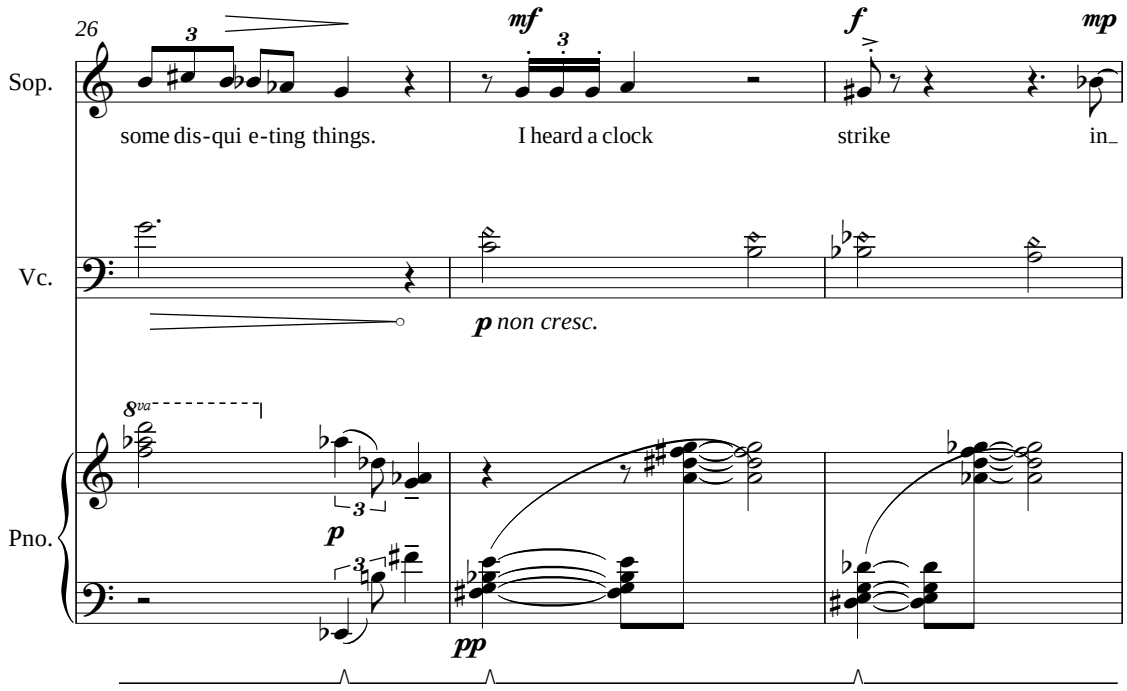

8
mf
mp
Sop.
light my face re - flects, is dead and has been
Vc.
Pno.

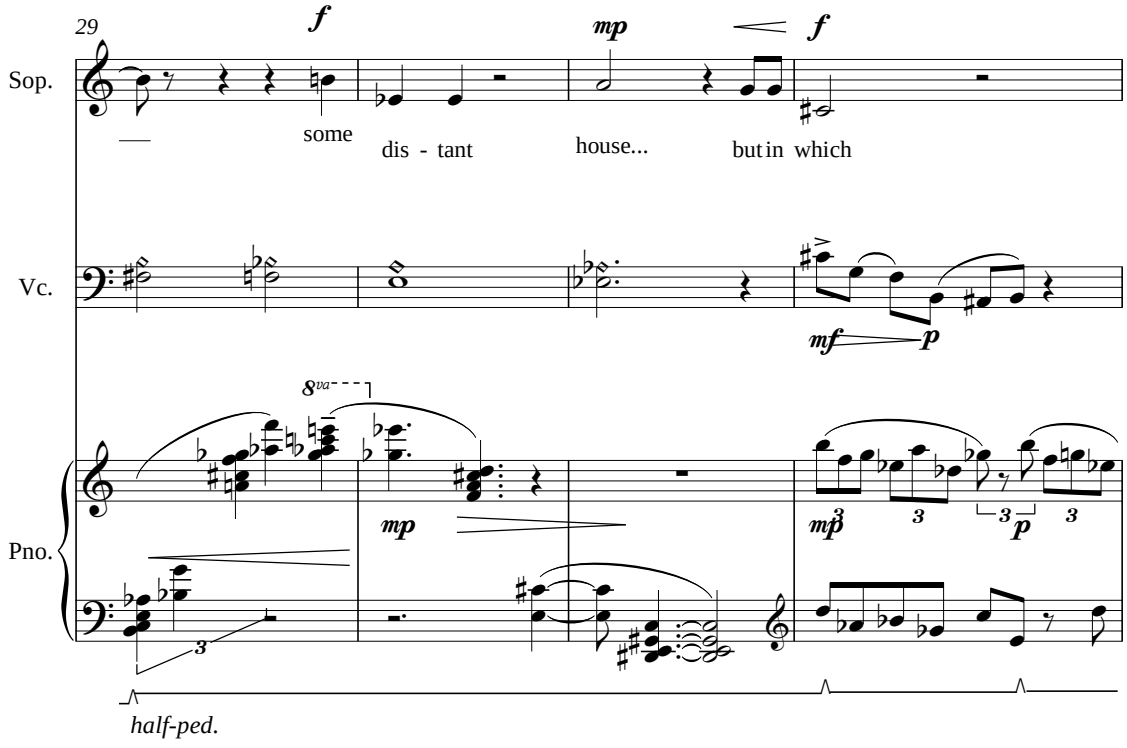

11
Sop.
so for ma - ny thous - and years.
Vc.
Pno.
13
cresc. poco a poco.
15
7:8

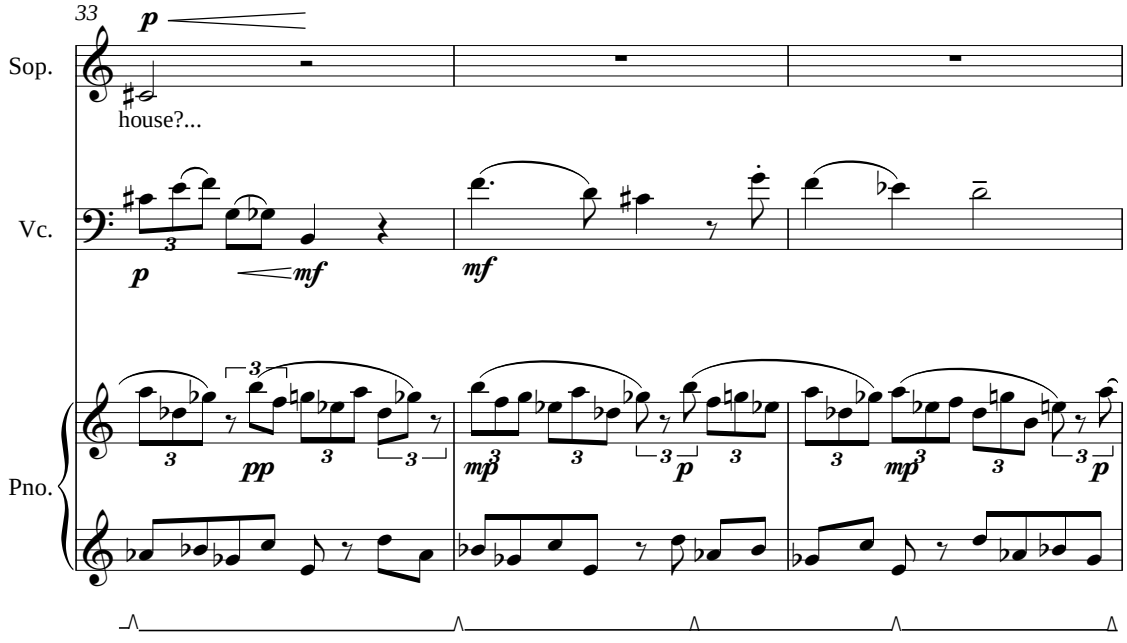

18
Vc.
Pno.
p
mf
7:8
3
3
p
mp
p
mf
mp
f
mf
3
f

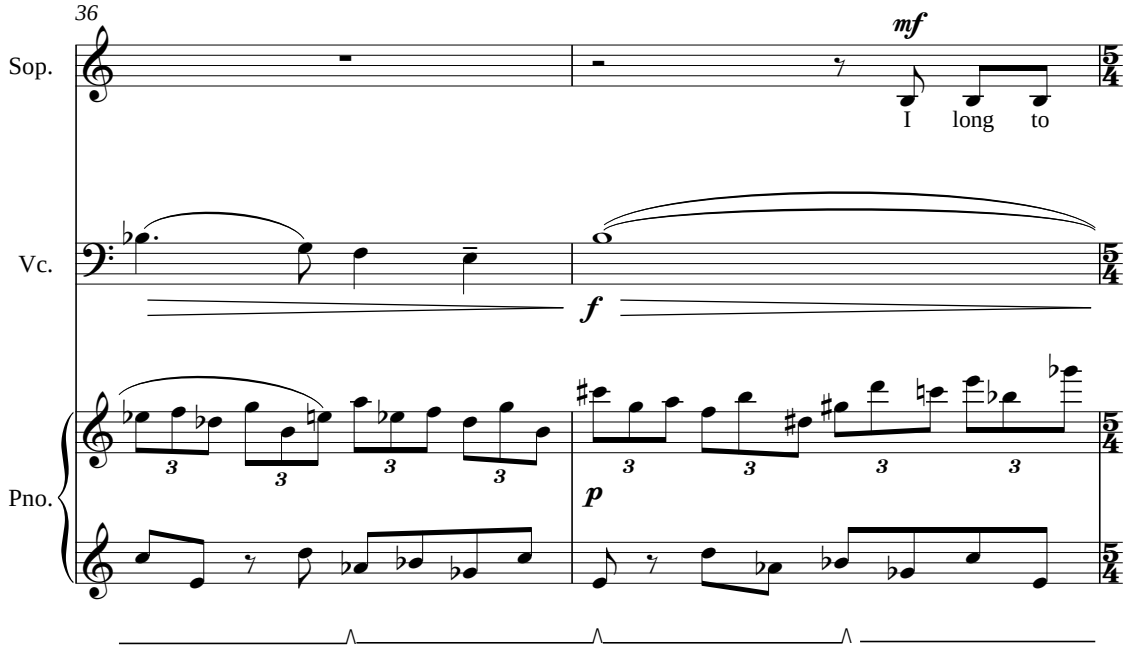

21
Sop.
Vc.
Pno.
p
mp
p
I had a vis - ion of a
p
pp
3:2
3:2
5
3
3
mp
p
3
Ped.

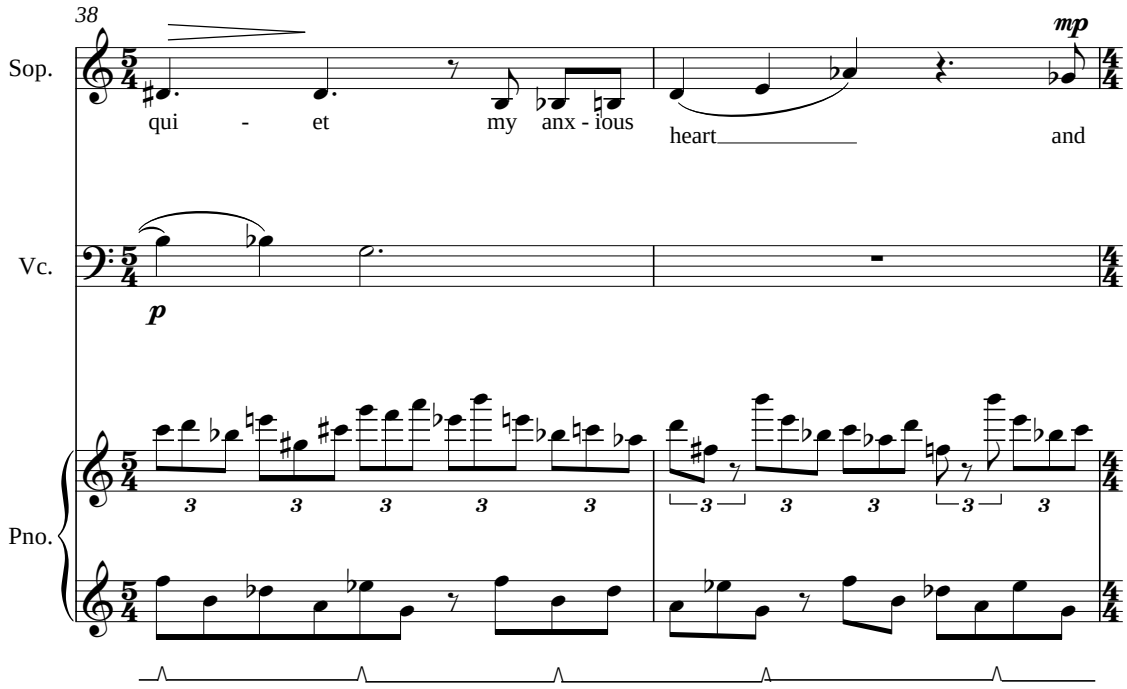

24
mp
p
mp
mp
Sop.
pass-ing boat and heard some voices say - ing
Vc.
Pno.
mp
p
pp

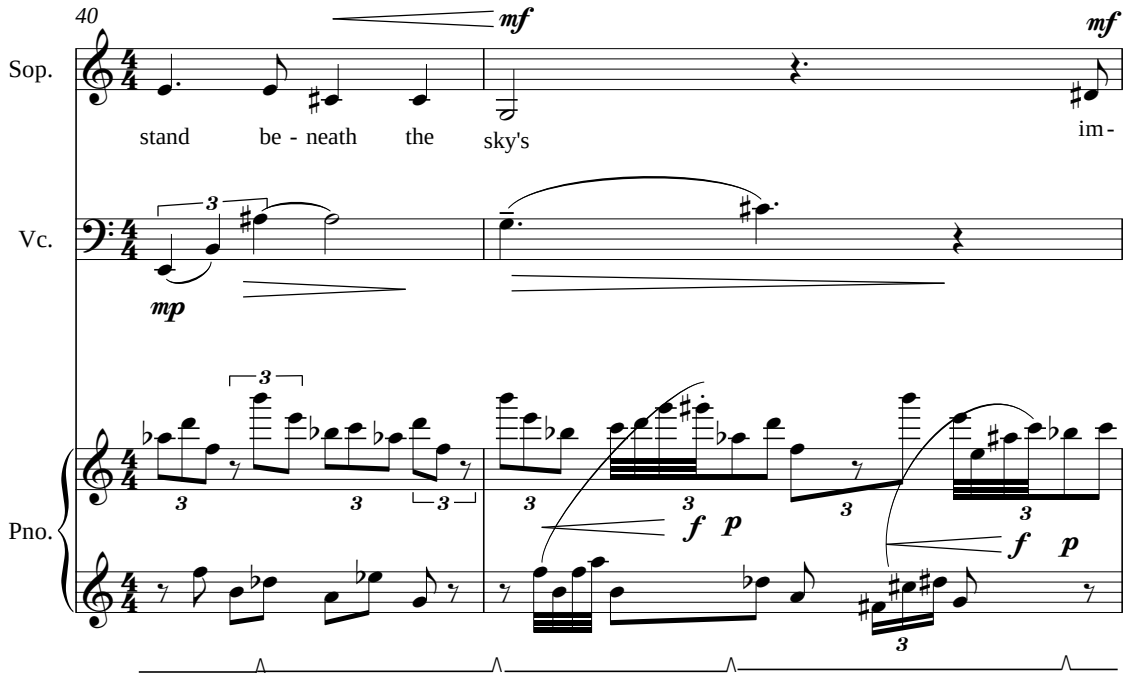

26
mf
f
mp
Sop.
some dis-qui e-ting things. I heard a clock strike in
Vc.
p non cresc.
8va
Pno.
p
pp

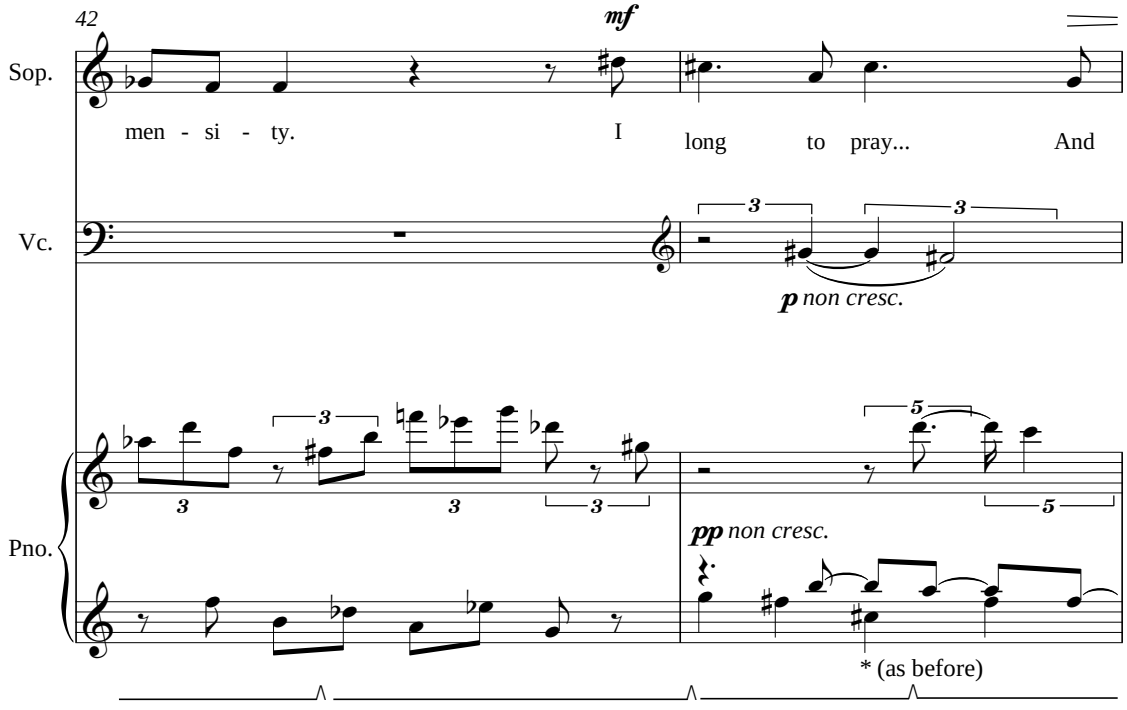

29
Sop.
some
dis - tant
house...
but in which
Vc.
Pno.
8va
half-ped.

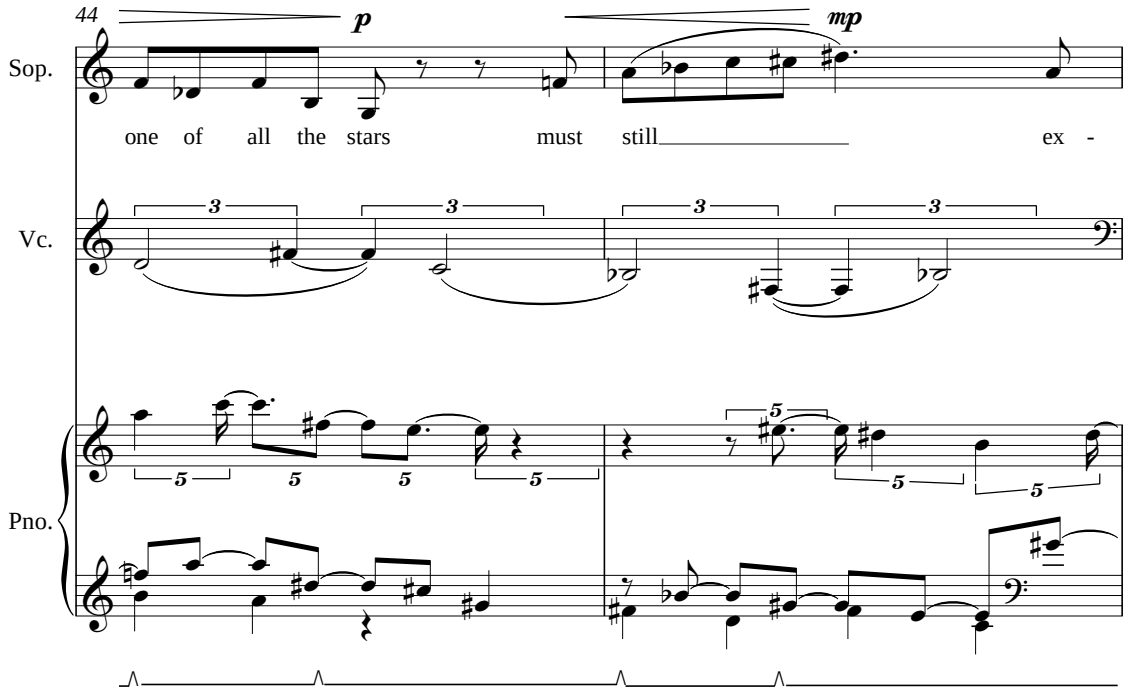

33
Sop.
house?...
Vc.
Pno.

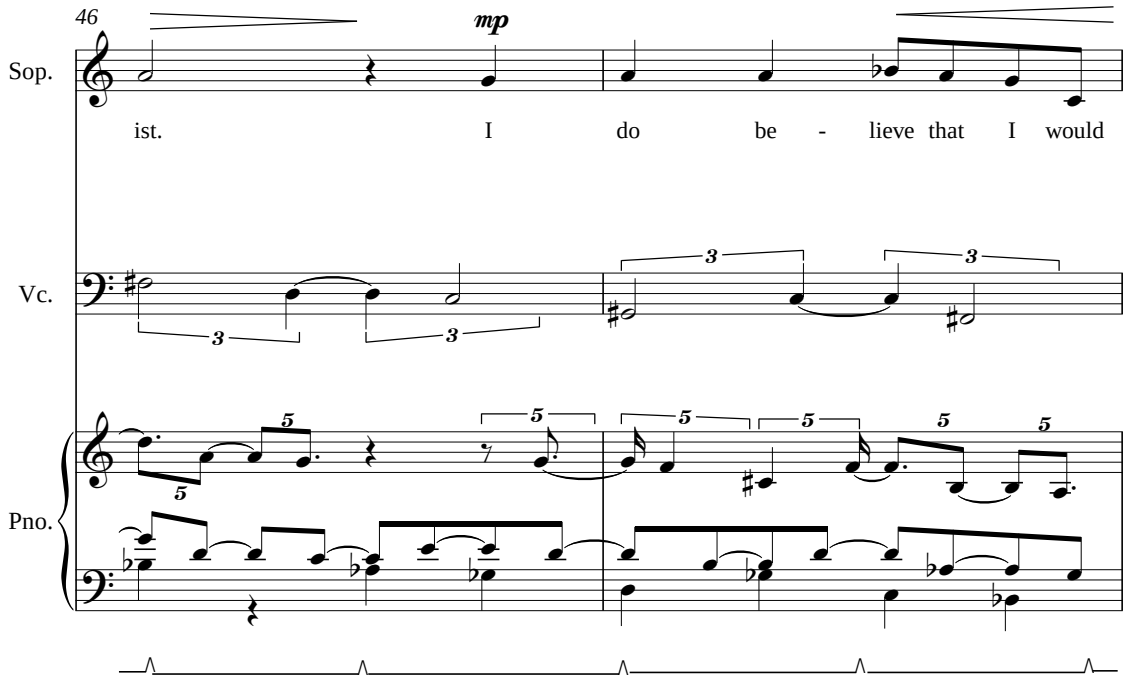

36
Sop.
mf
I long to
Vc.
f
Pno.
p

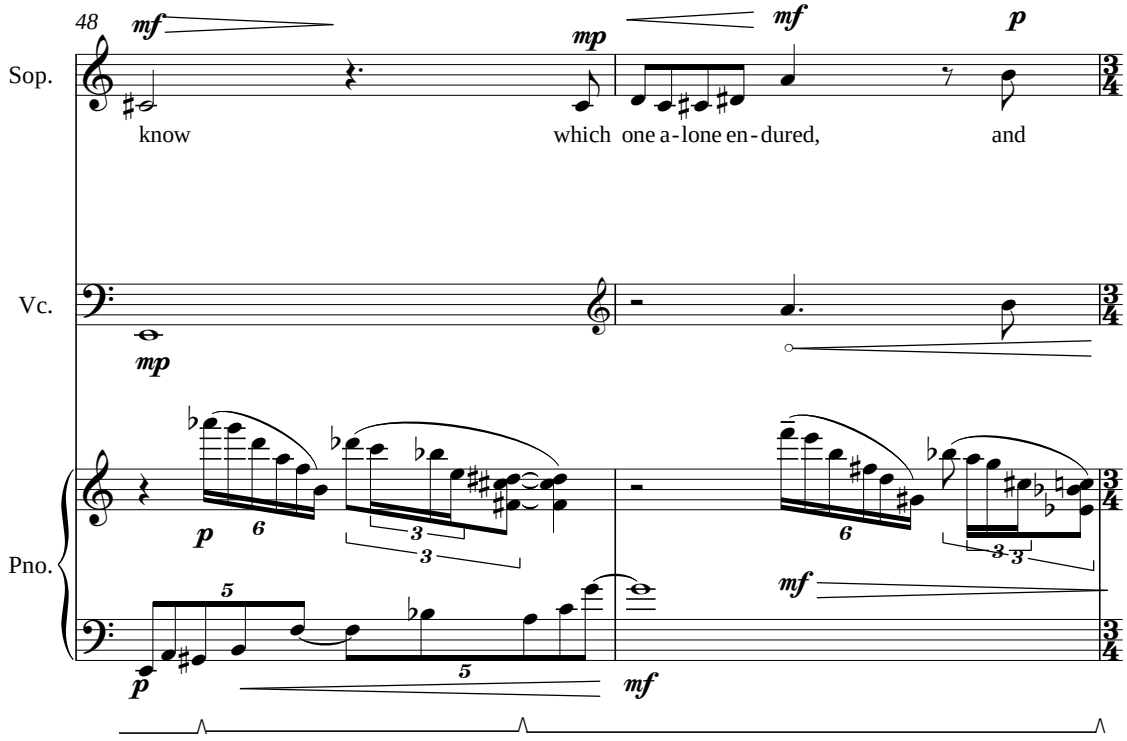

38
Sop.
qui - et my anx - ious
heart
and
mp
Vc.
p
Pno.

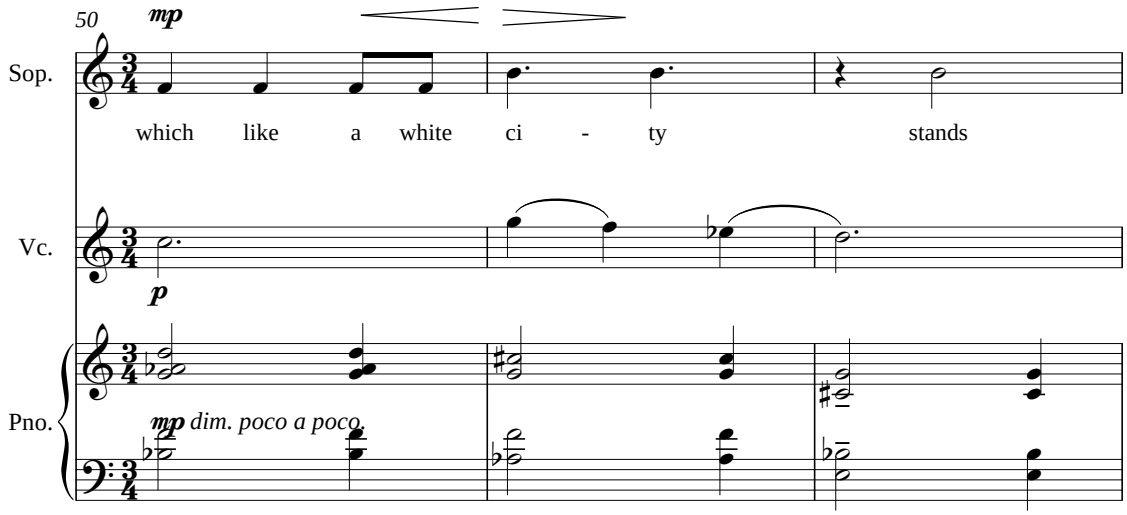

40
mf
mf
Sop.
stand be - neath the sky's im -
Vc.
mp
Pno.
f p
f p


42
mf
Sop.
men - si - ty. I long to pray... And
Vc.
p non cresc.
Pno.
pp non cresc.
* (as before)

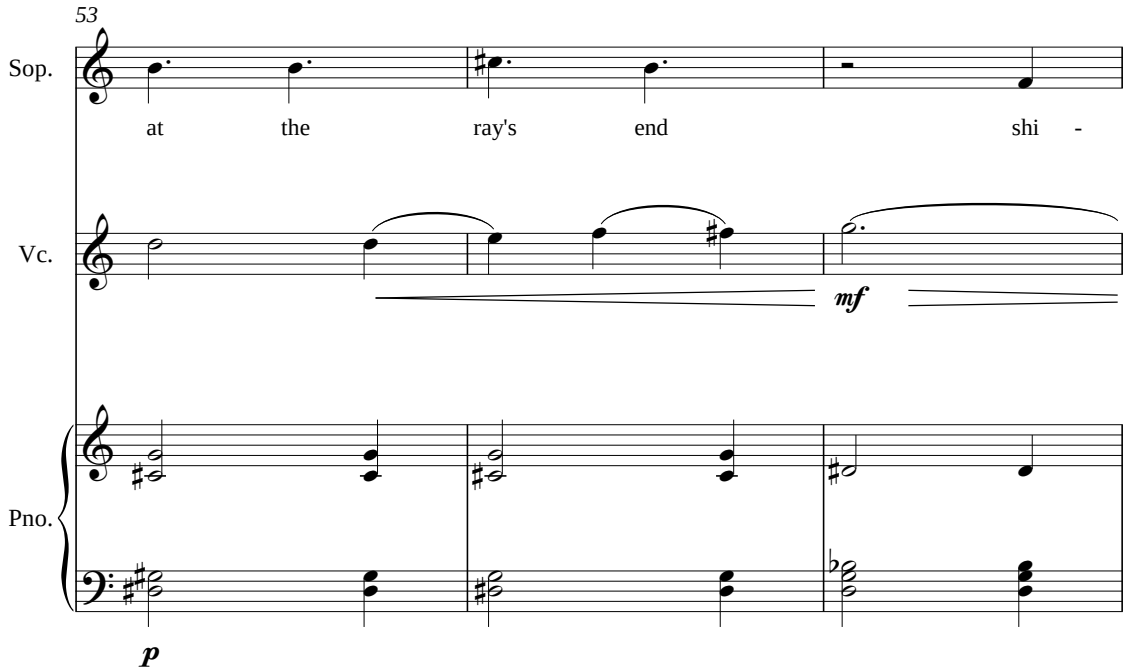

44
p
mp
Sop.
one of all the stars must still ex -
Vc.
Pno.

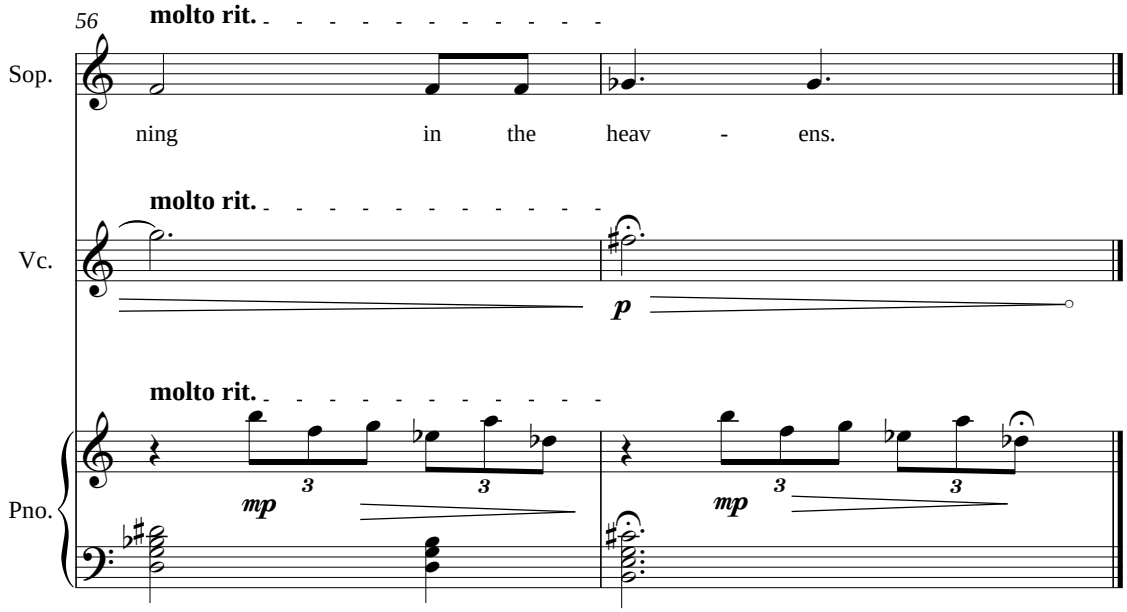

46
mp
Sop.
ist. I do be - lieve that I would
Vc.
Pno.



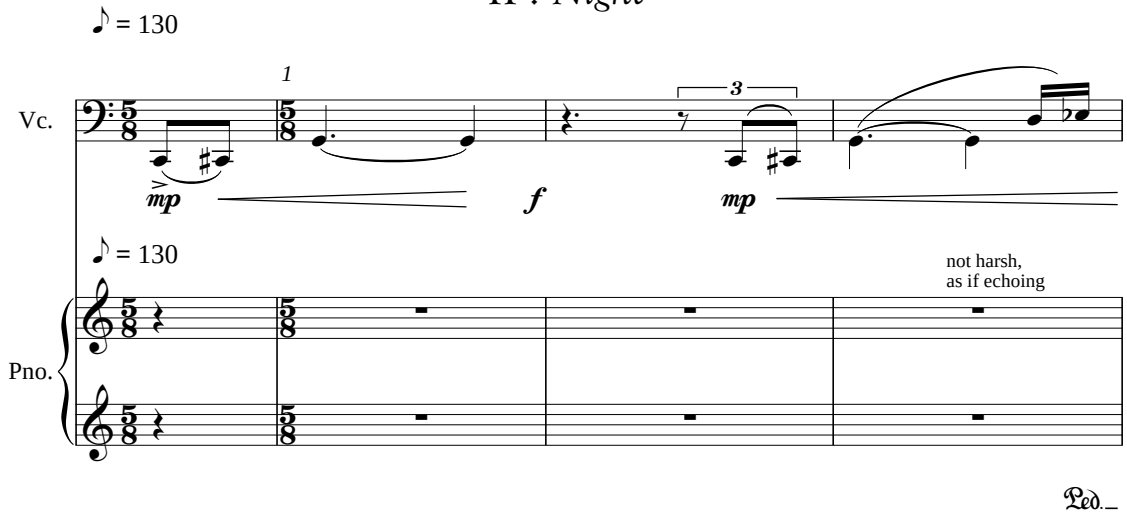


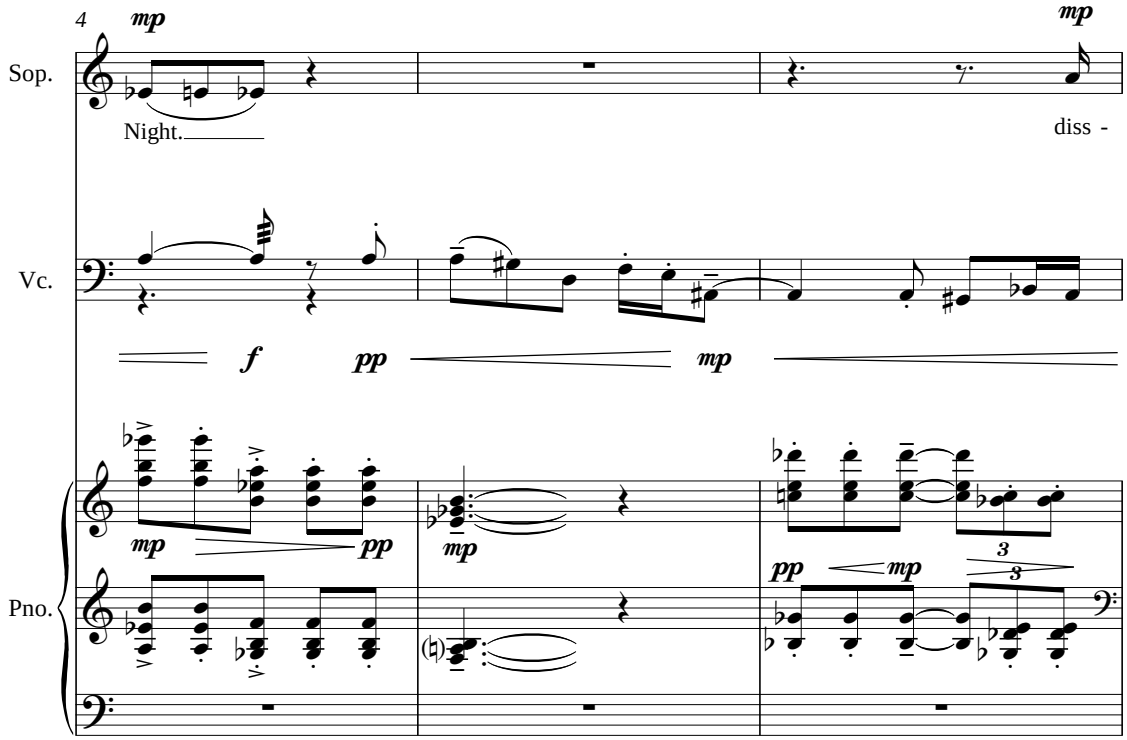
Ped each measure to end of movement

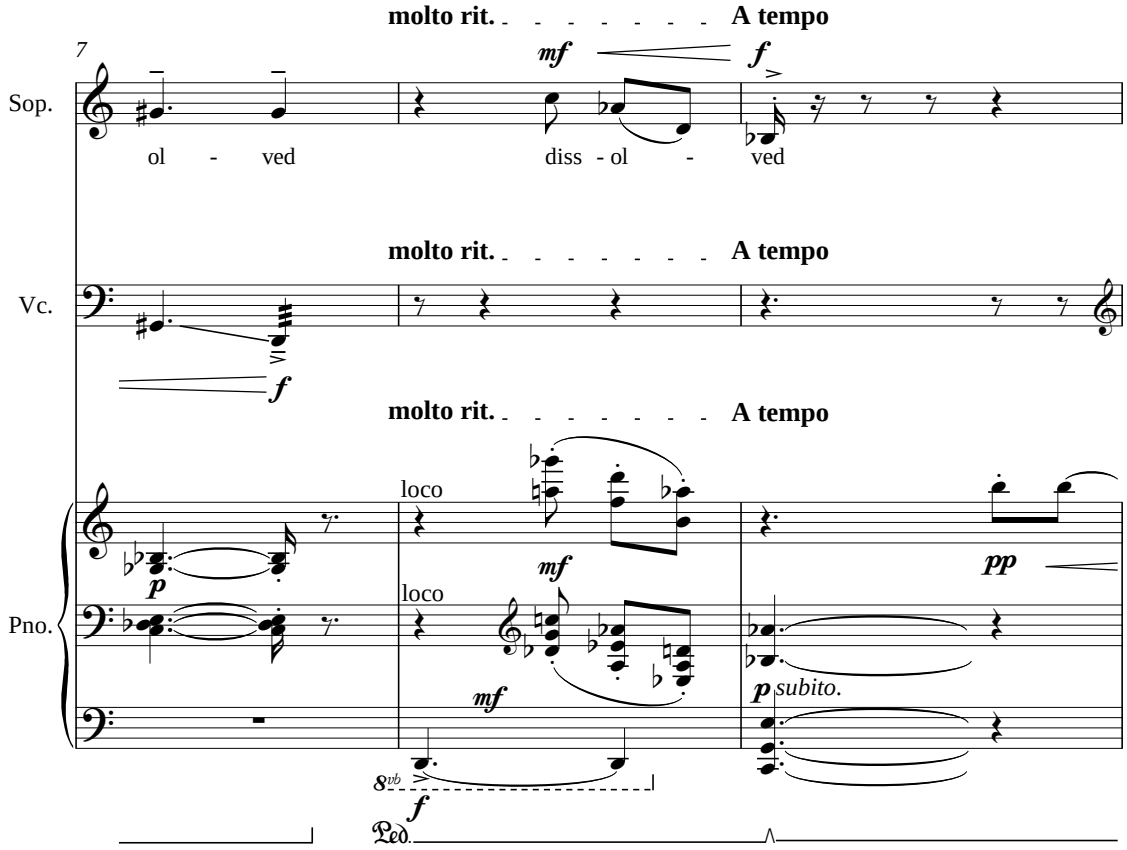

53
Sop.
at the ray's end shi -
Vc.
mf
Pno.
p

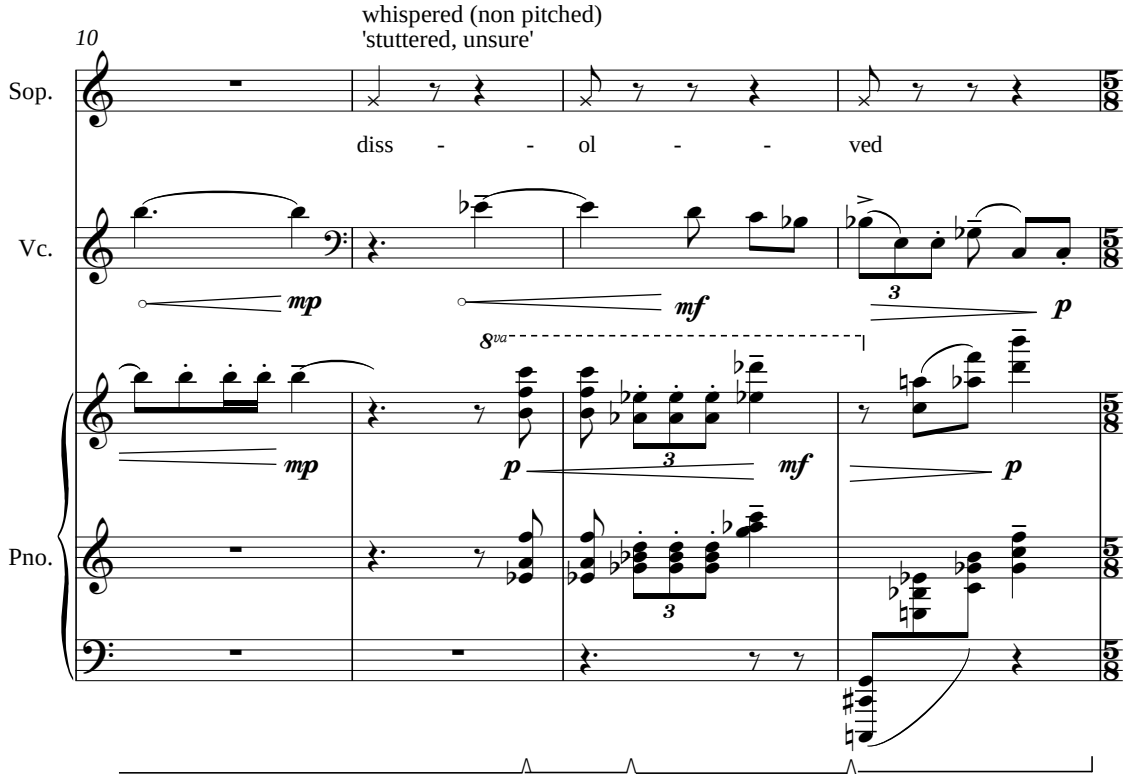

56
molto rit.
Sop.
ning in the heav - ens.
molto rit.
Vc.
p
molto rit.
Pno.
mp
mp

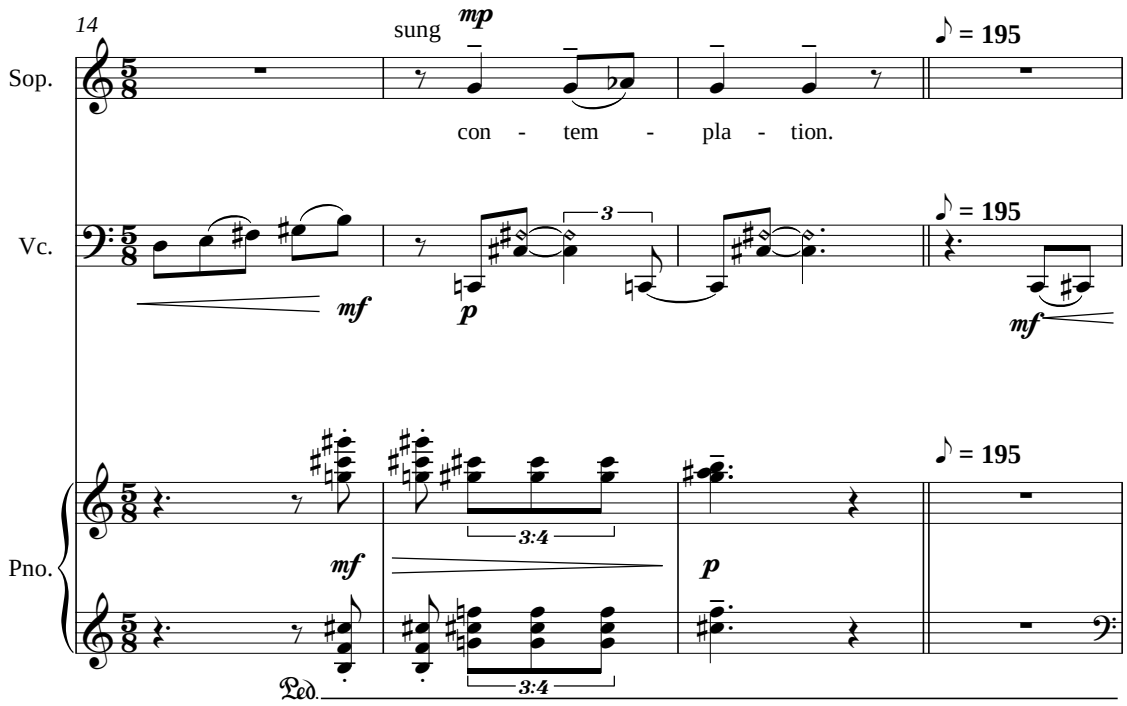
II : *Night*

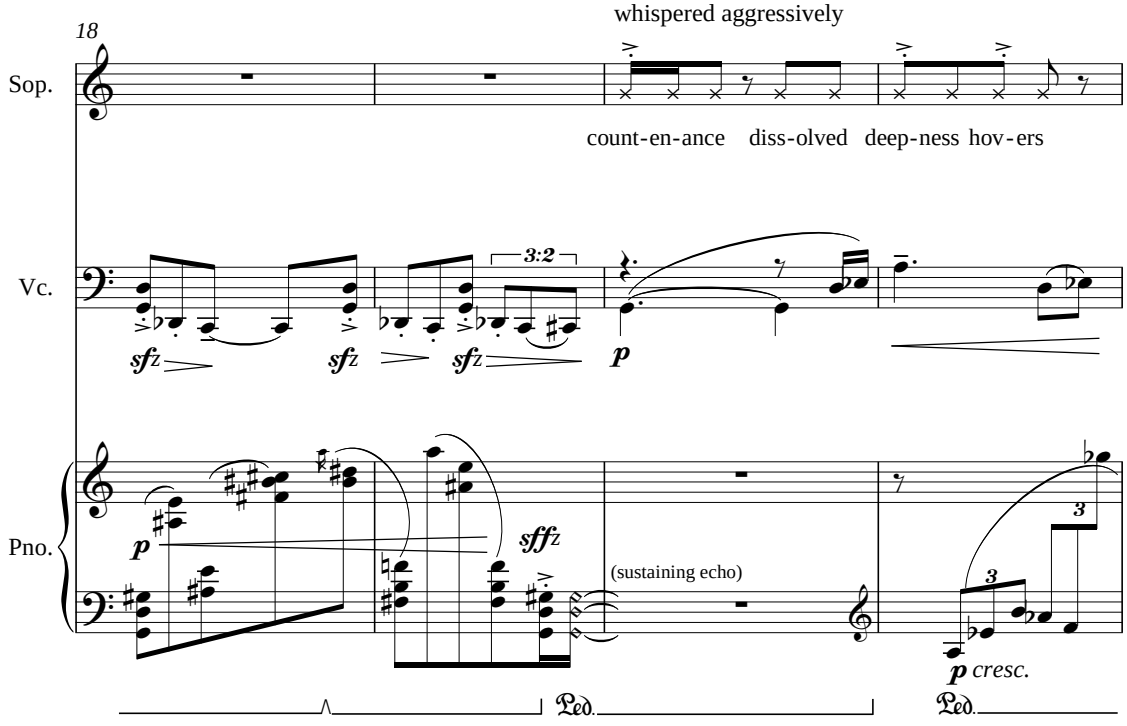

♪ = 130
1
Vc.
3
mp
f
mp
♪ = 130
not harsh,
as if echoing
Pno.
Ped.

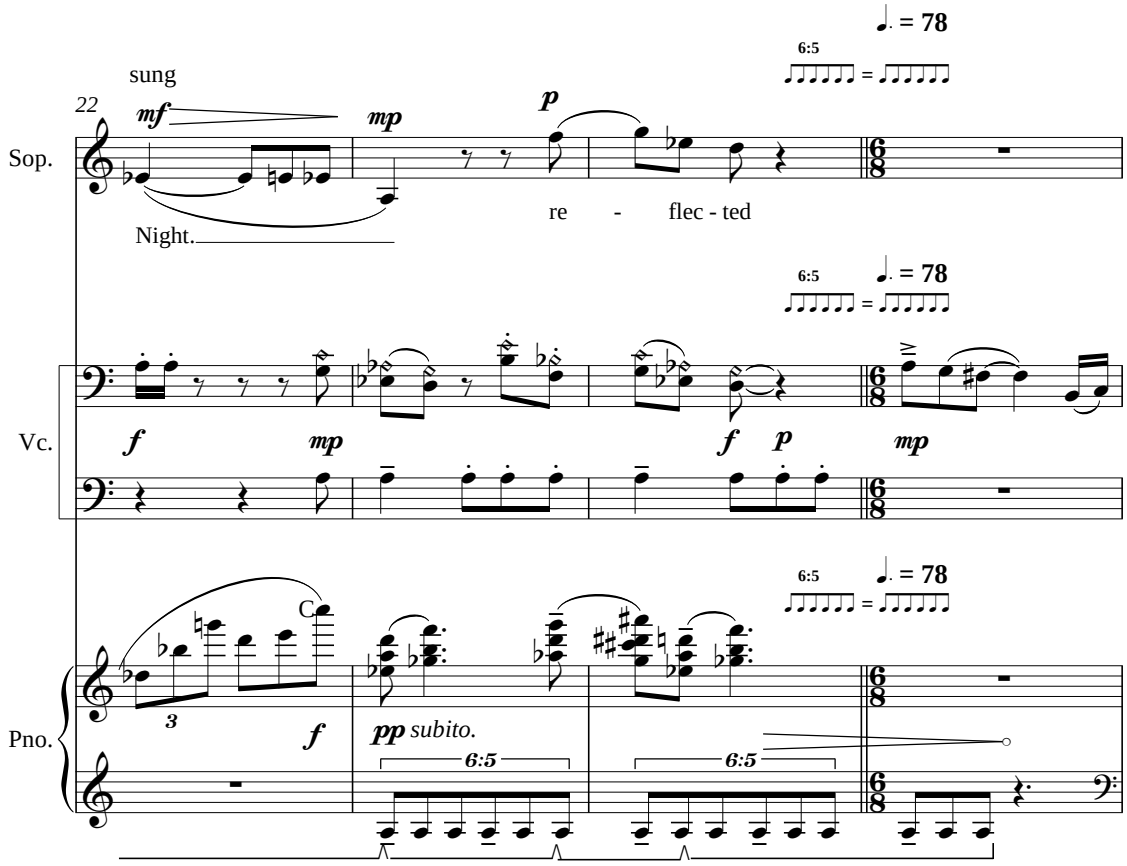

4
mp
mp
Sop.
Night.
diss -
Vc.
f
pp
mp
Pno.
mp
pp
mp
pp
mp
3
3

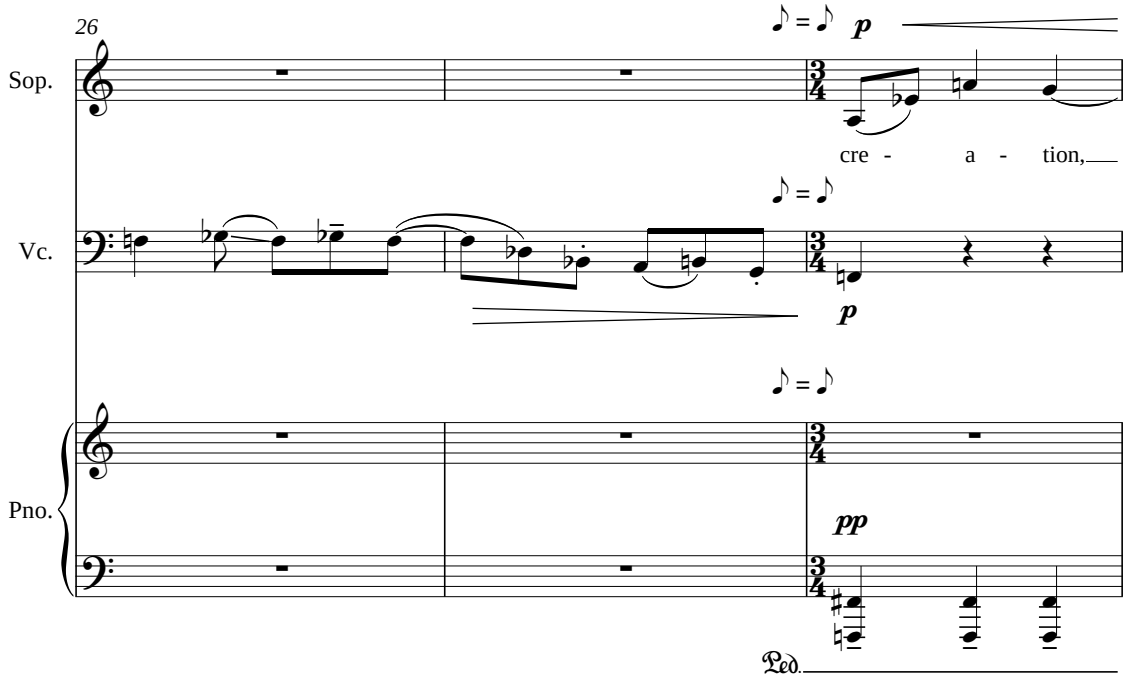

molto rit.
A tempo
7
Sop.
mf
f
ol - ved
diss - ol - ved
molto rit.
A tempo
Vc.
f
molto rit.
A tempo
Pno.
loco
p
mf
loco
mf
pp
p subito.
8vb
f
Ped.

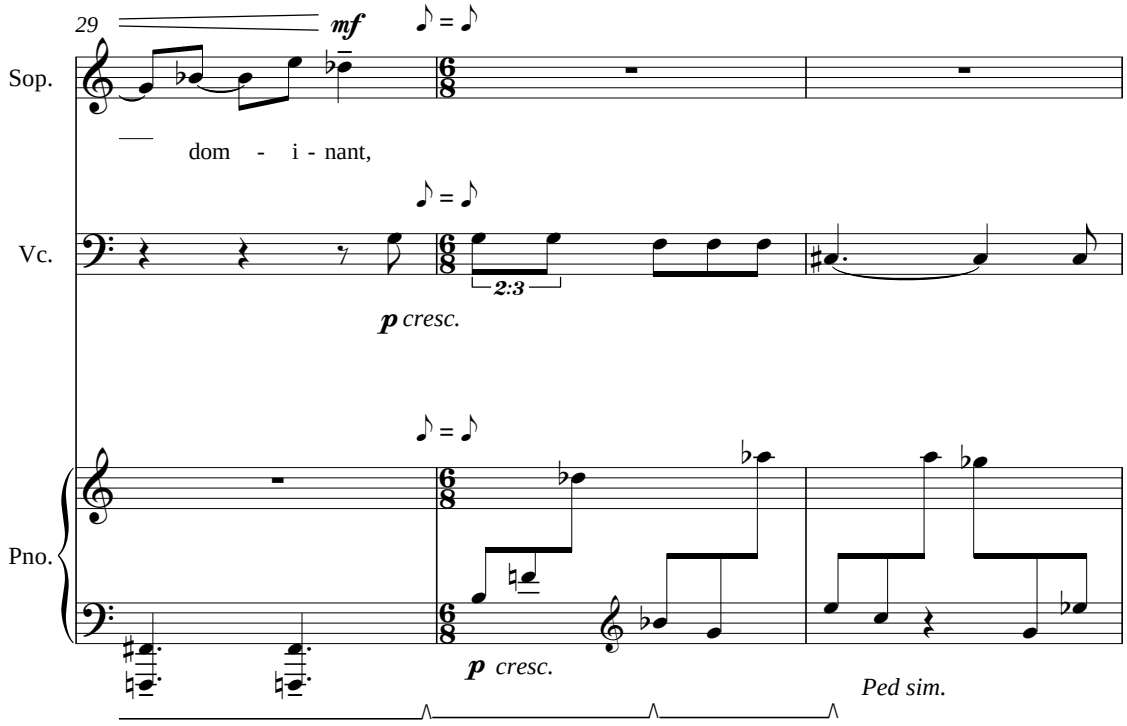

whispered (non pitched)
'stuttered, unsure'
10
Sop.
diss - - ol - - ved
Vc.
mp
mf
3
p
8va
Pno.
mp
p
3
mf
3
p

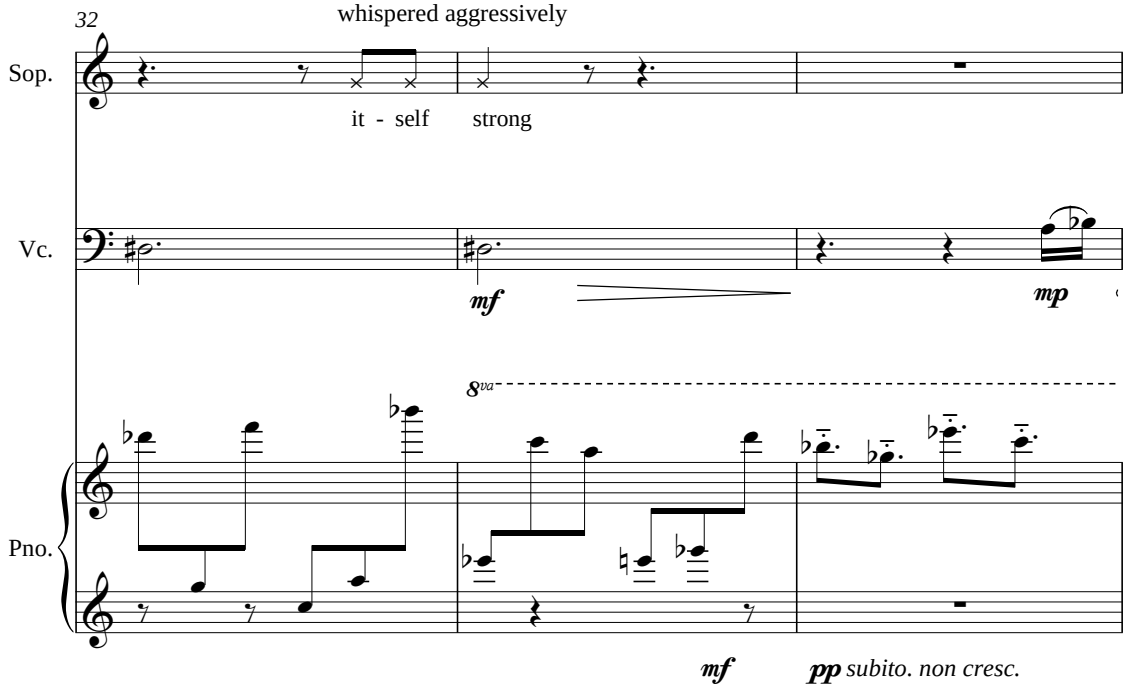

14
sung
mp
♪ = 195
Sop.
con - tem - pla - tion.
Vc.
mf
p
3
♪ = 195
mf
♪ = 195
Pno.
mf
3:4
p
3:4
Ped.

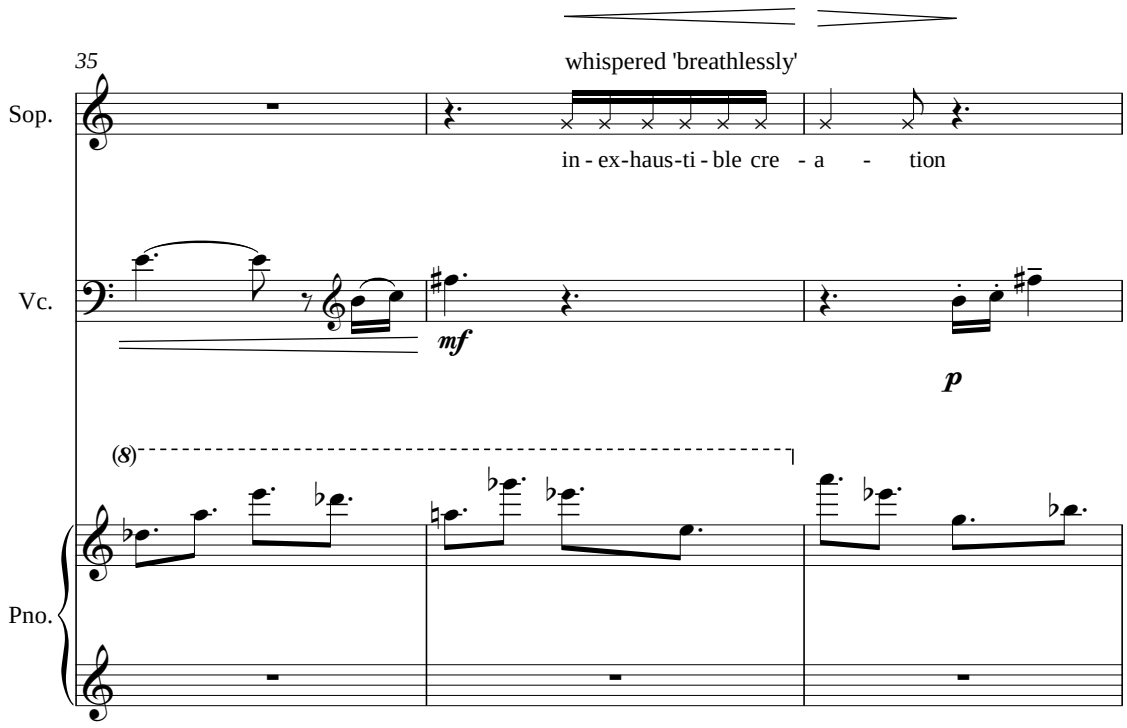

whispered aggressively
18
Sop.
count-en-ance diss-olved deep-ness hov-ers
Vc.
sfz
sfz
sfz
3:2
p
Pno.
p
sffz
(sustaining echo)
3
3
p cresc.
Ped.
Ped.

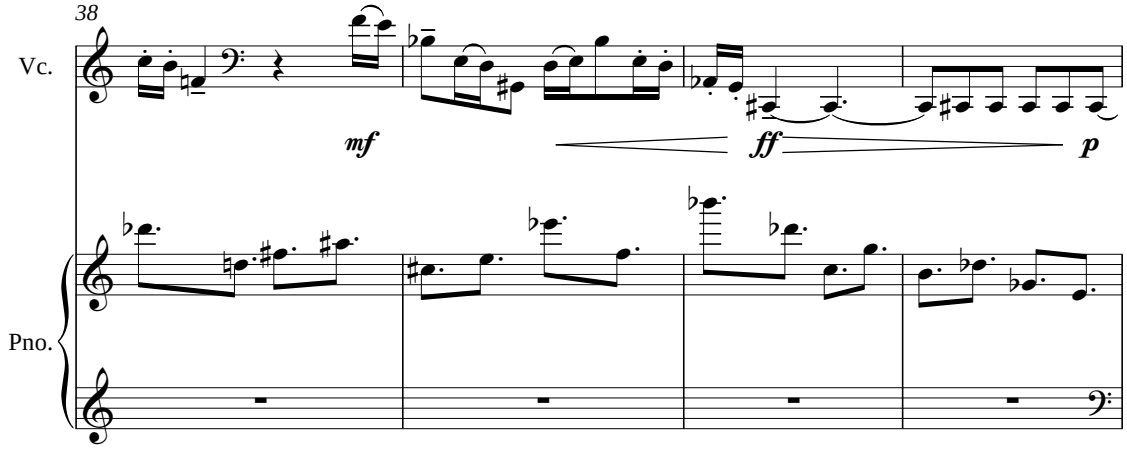

sung
22
Sop.
Night.
re - flec - ted
Vc.
Pno.
C
pp subito.
6:5

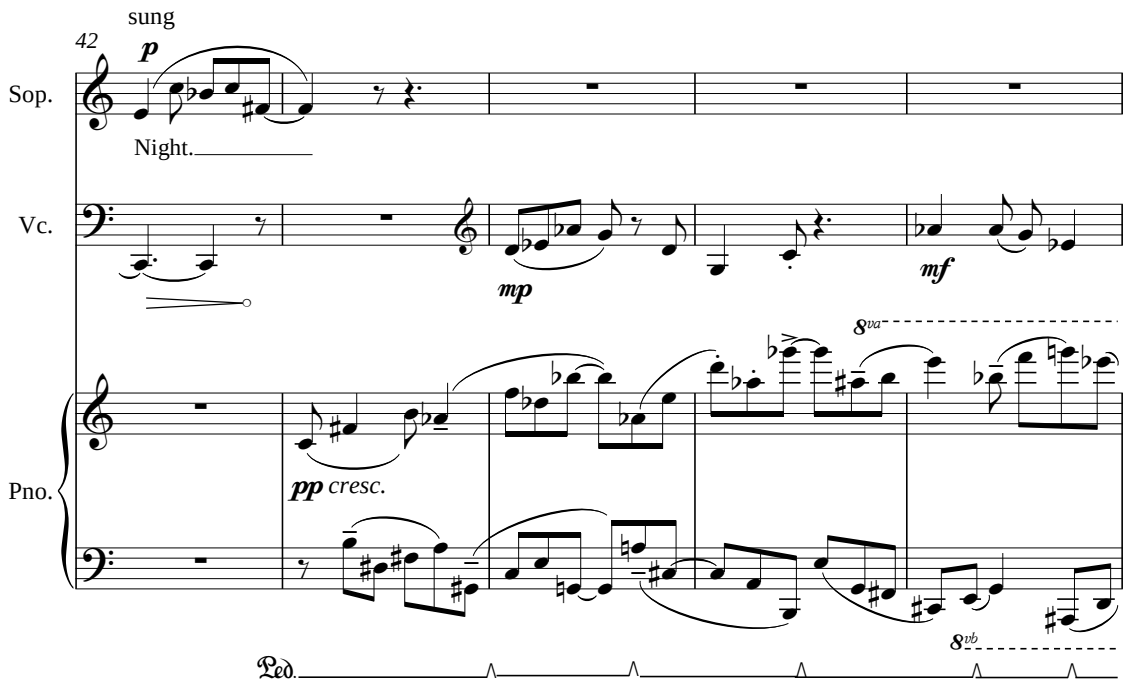

26
Sop.
cre - a - tion,
Vc.
Pno.
Ped.

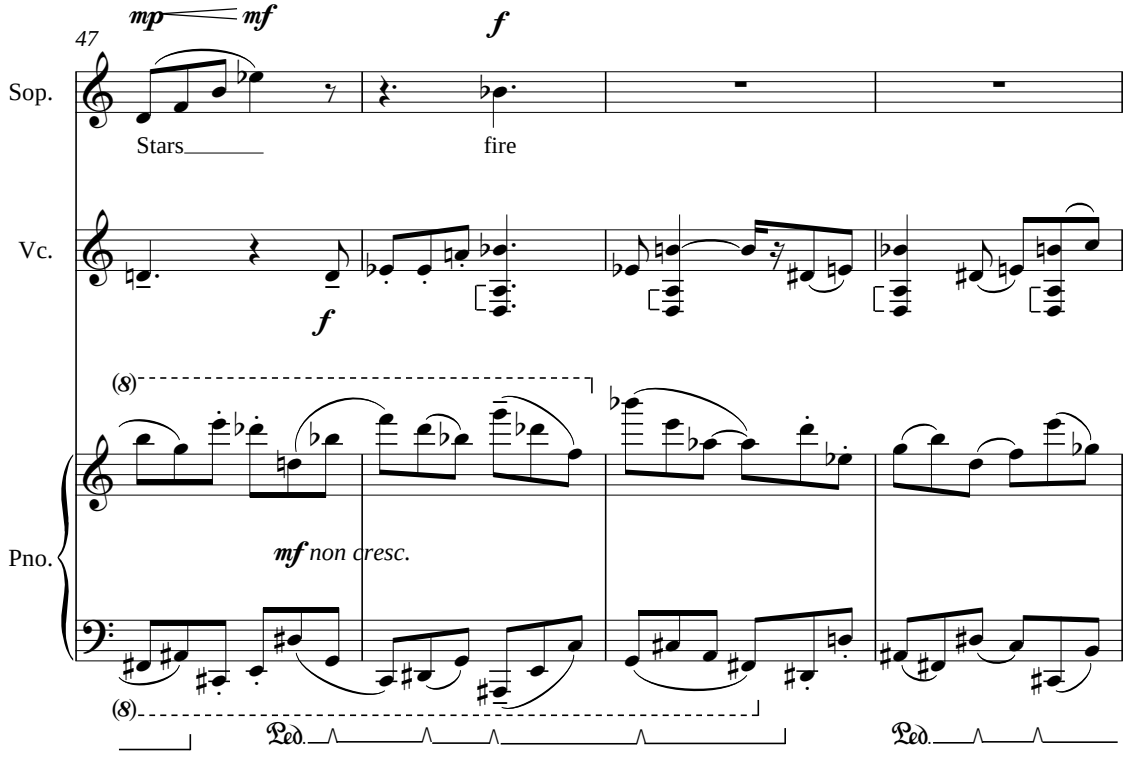

29
mf
Sop.
dom - i - nant,
Vc.
2:3
p cresc.
Pno.
p cresc.
Ped sim.

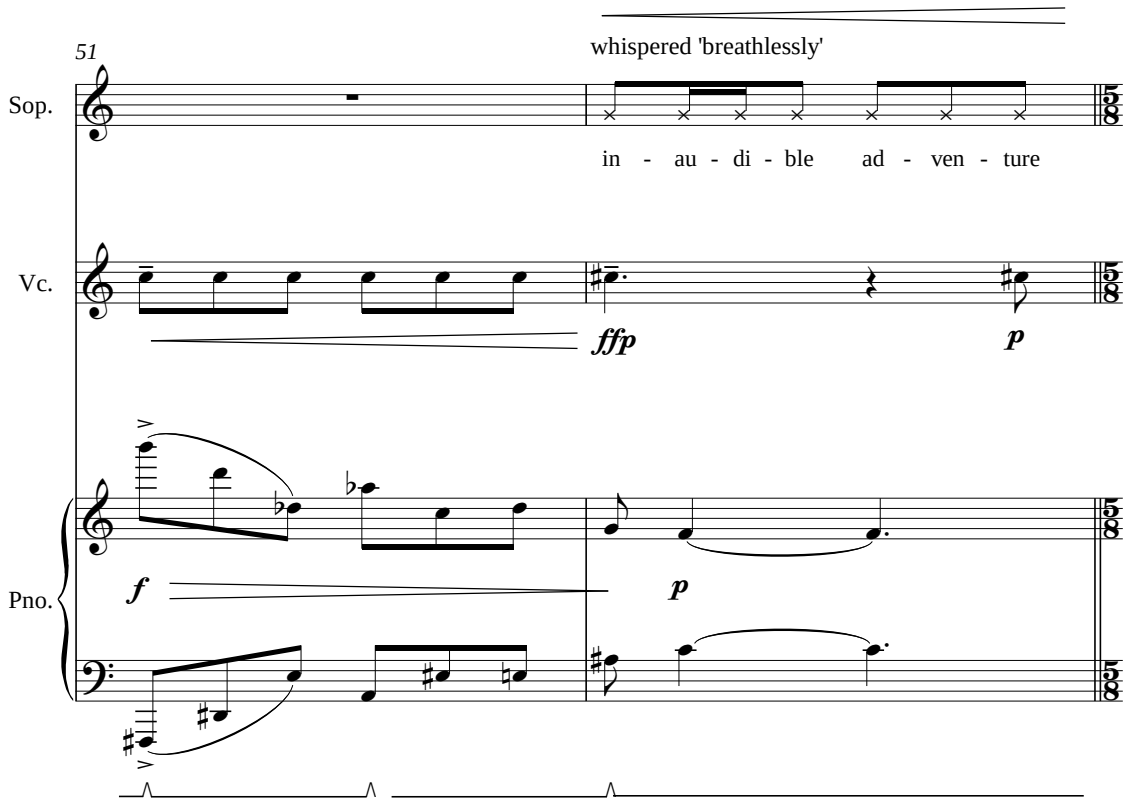

32
whispered aggressively
Sop.
it - self strong
Vc.
mf
mp
8va
Pno.
mf
pp subito. non cresc.

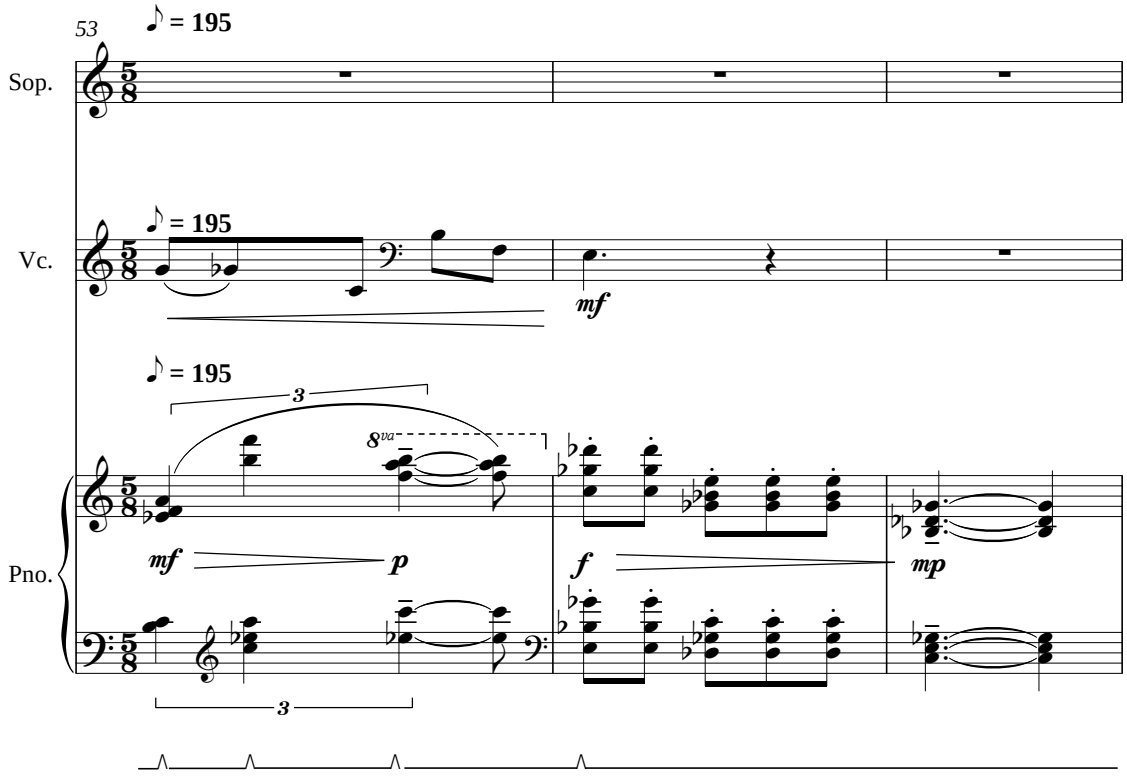

35
whispered 'breathlessly'
Sop.
in - ex-haus-ti - ble cre - a - tion
Vc.
mf
p
(8)
Pno.

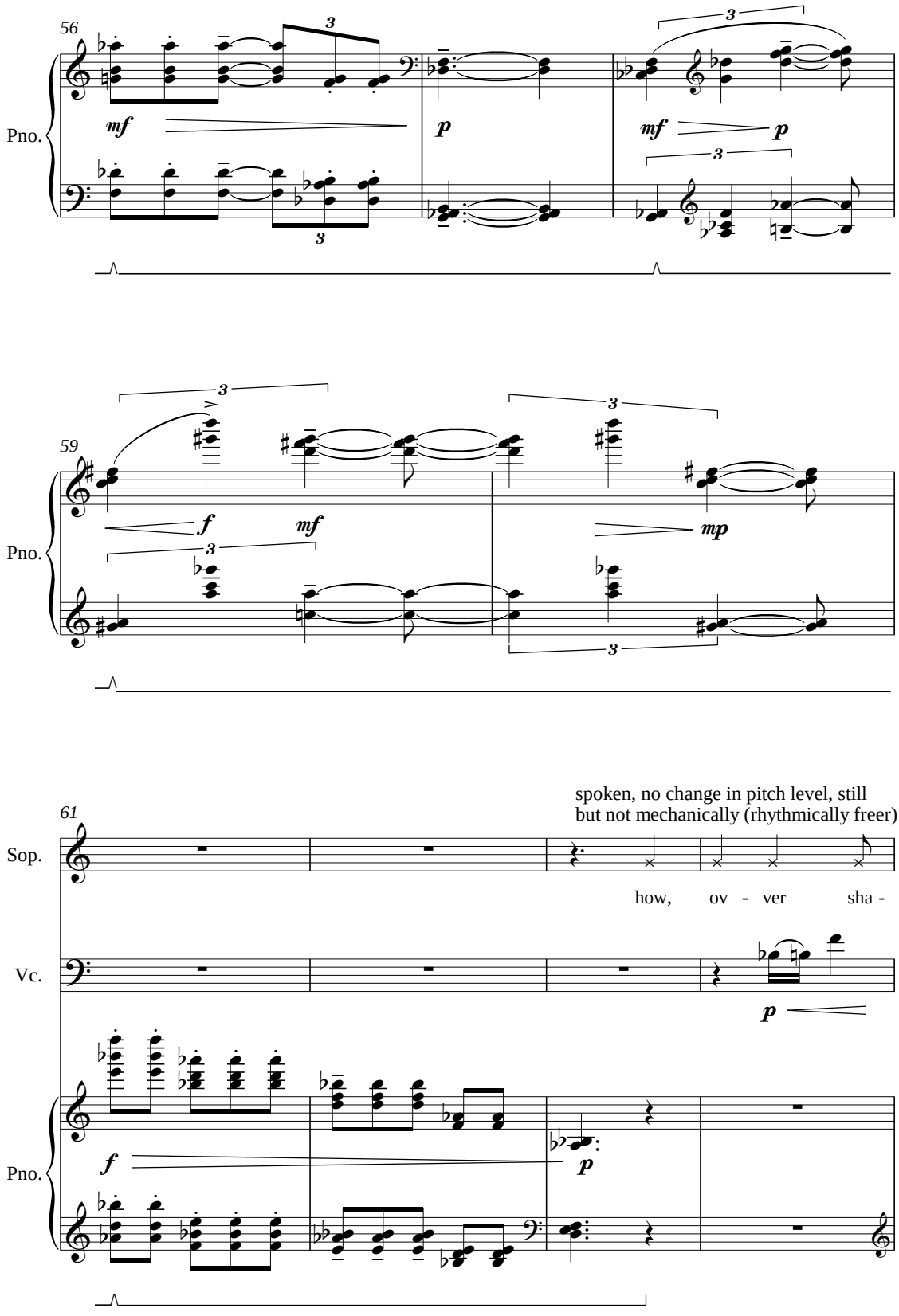

38
Vc.
mf
ff
p
Pno.

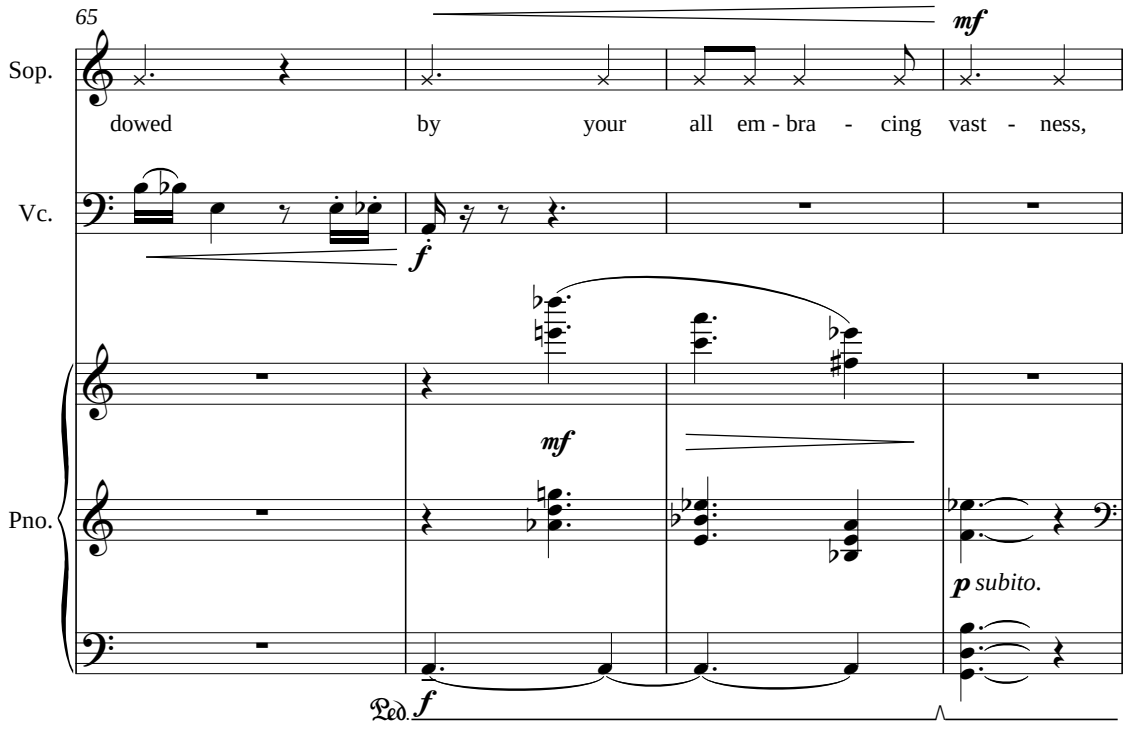

sung
42
p
Sop.
Night.
Vc.
mp
mf
8va
Pno.
pp cresc.
8vb
Ped.

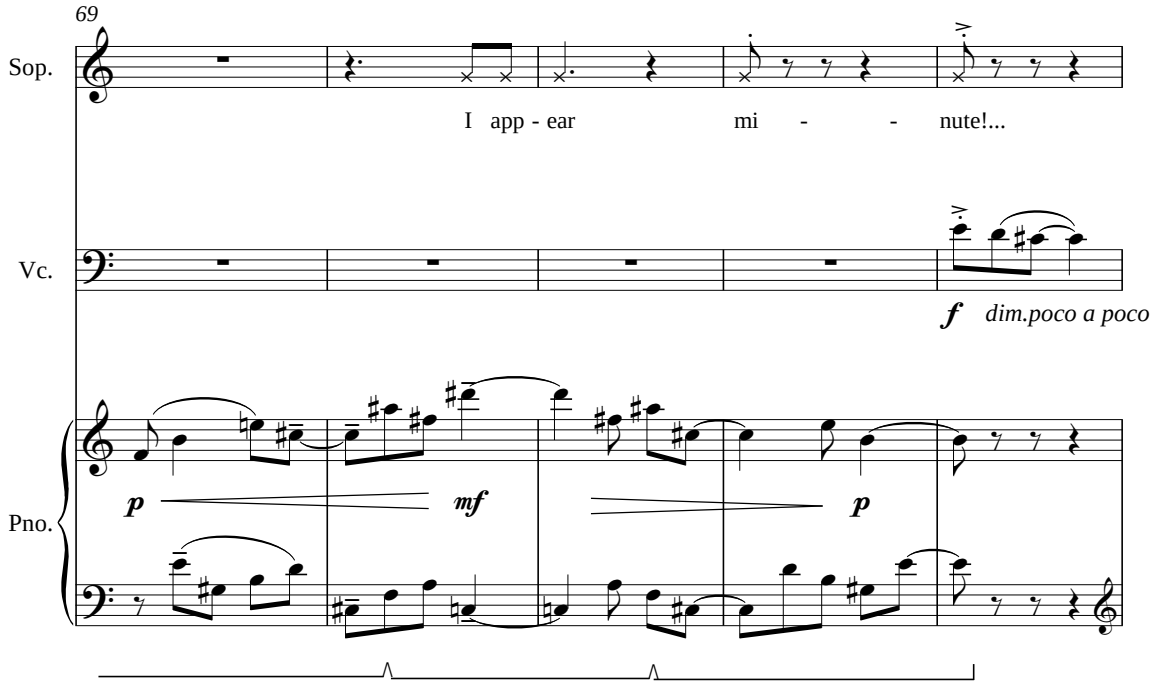

mp
mf
f
47
Sop.
Stars
fire
Vc.
f
(8)
Pno.
mf non cresc.
(8)
Ped.
Ped.

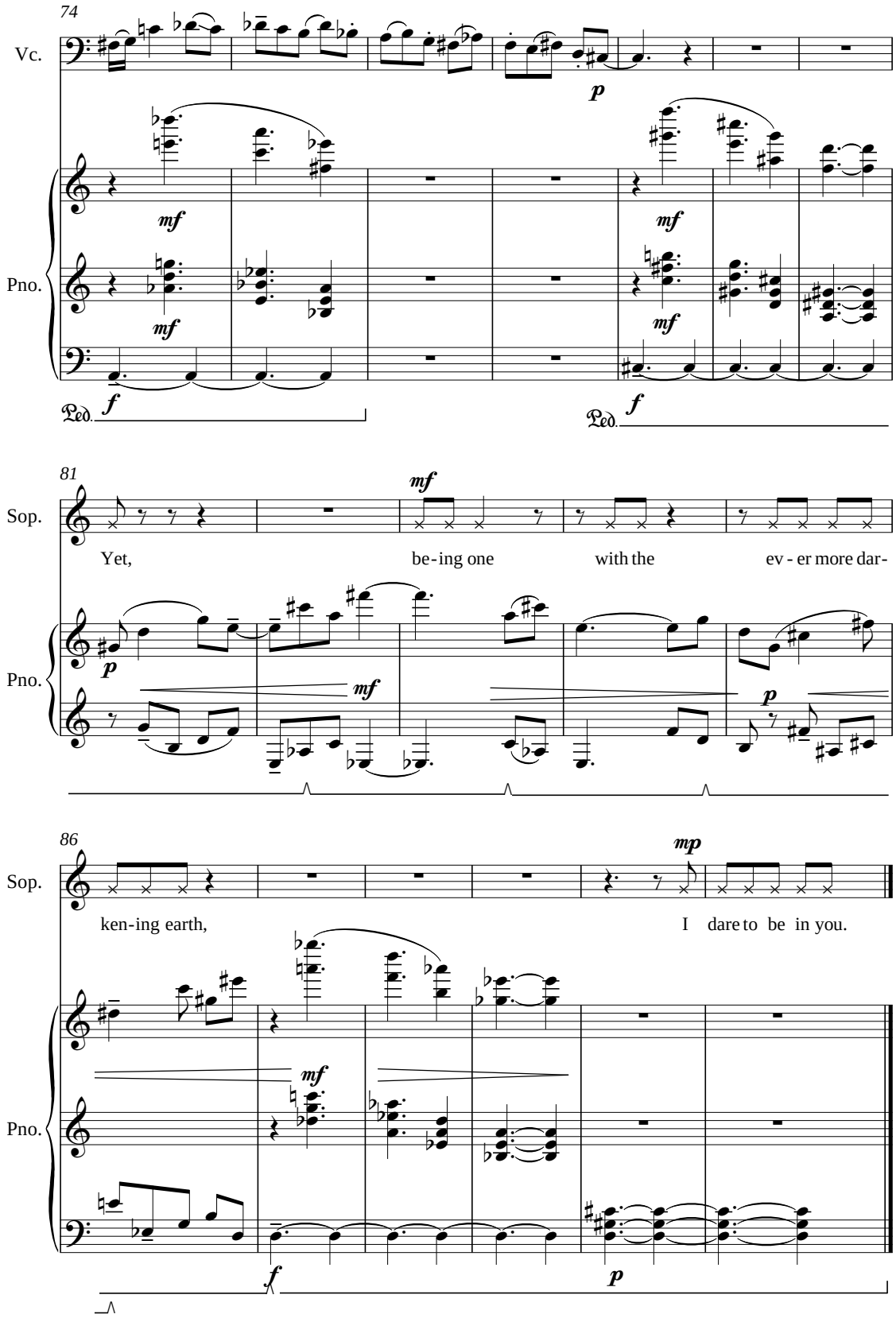

51
whispered 'breathlessly'
Sop.
in - au - di - ble ad - ven - ture
Vc.
ffp
p
Pno.
f
p


53
♪ = 195
Sop.
Vc.
mf
3
8va
mf
p
f
mp
Pno.


56
Pno.
mf
p
mf
p
59
Pno.
f
mf
mp
61
spoken, no change in pitch level, still
but not mechanically (rhythmically freer)
Sop.
how, ov - ver sha -
Vc.
p
Pno.
f
p

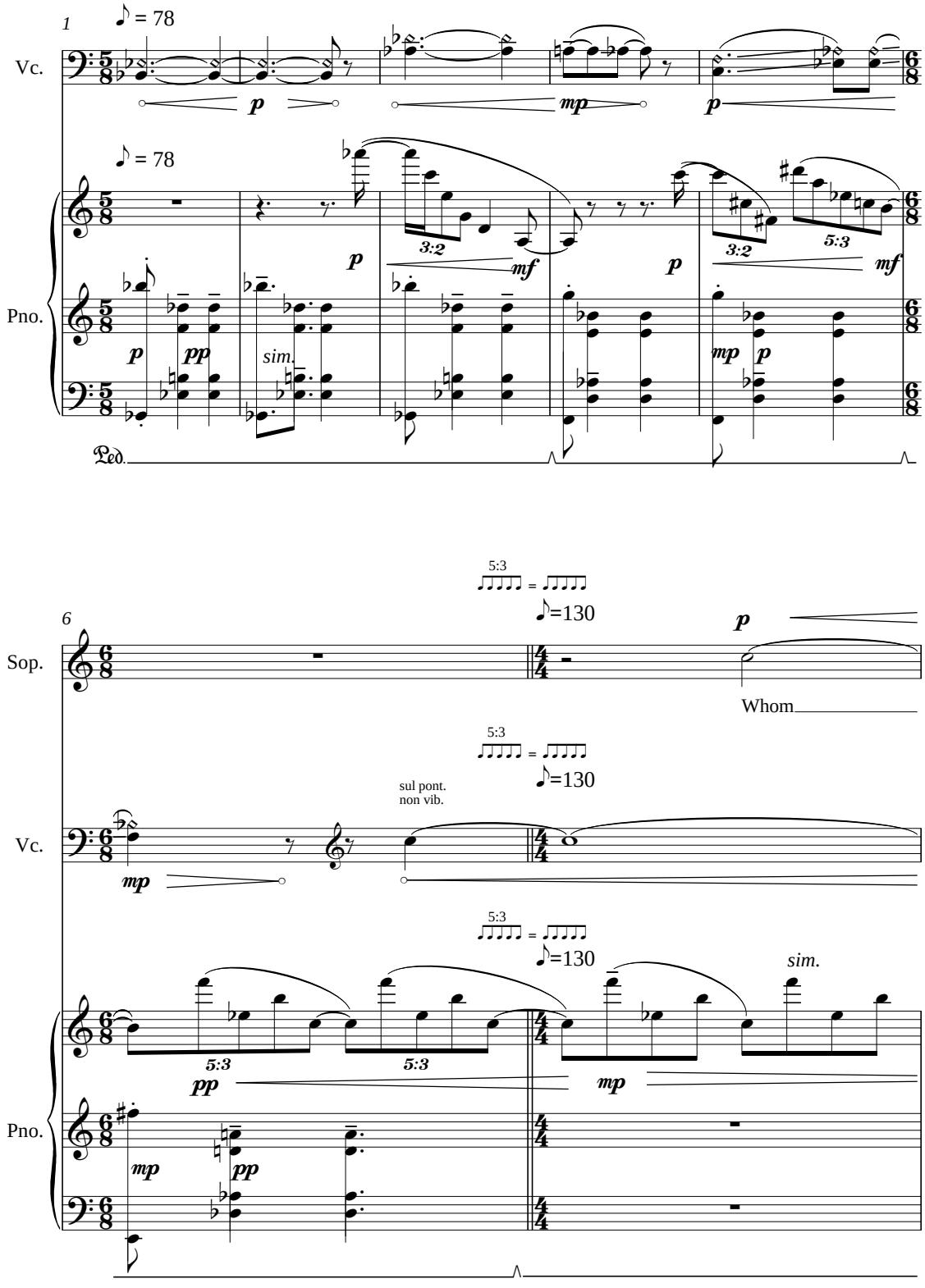

65
Sop.
mf
dowed by your all em - bra - cing vast - ness,
Vc.
f
Pno.
mf
p subito.
Ped.
f

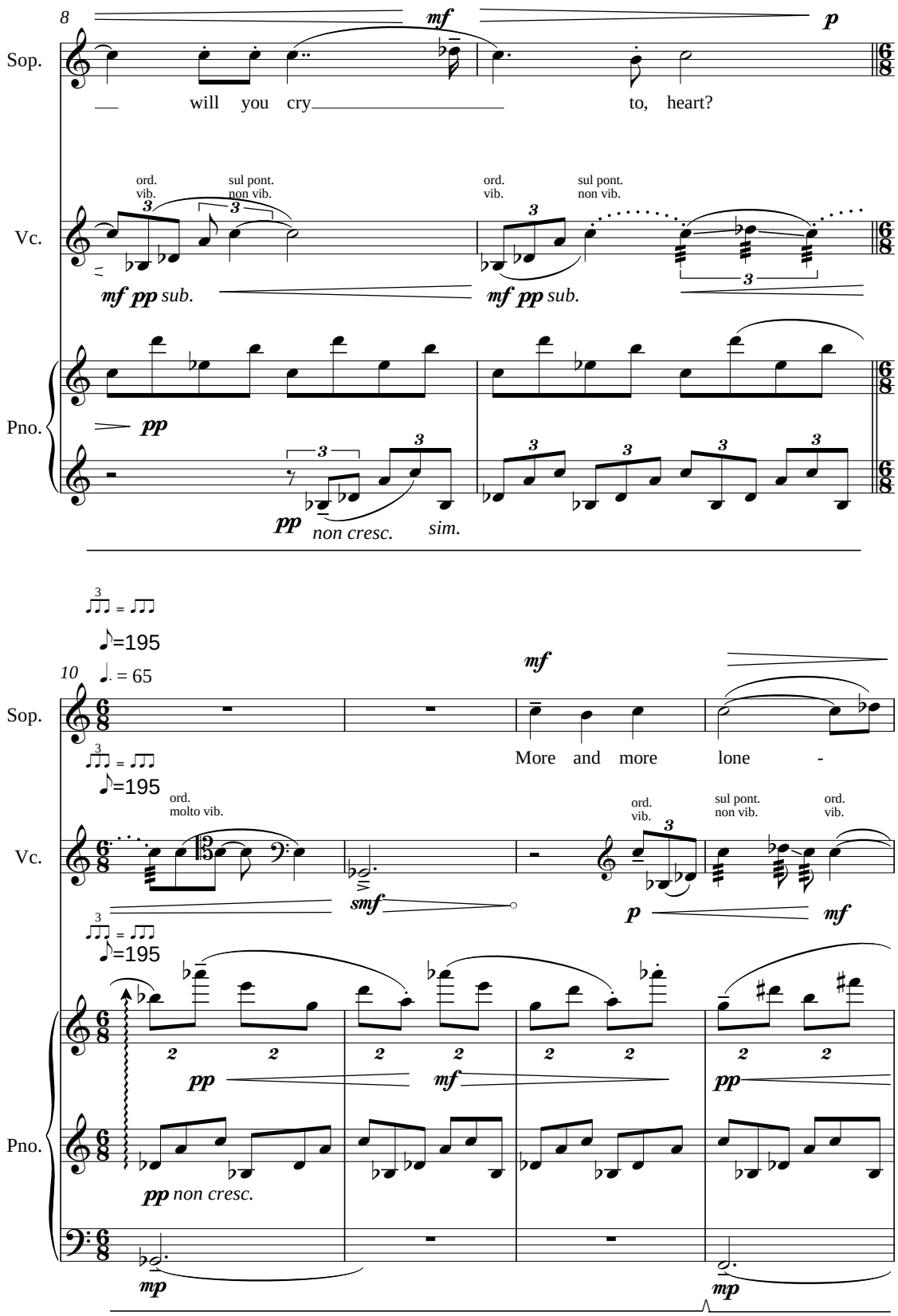

69
Sop.
I app - ear mi - - nute!...
Vc.
f dim.poco a poco
Pno.
p
mf
p

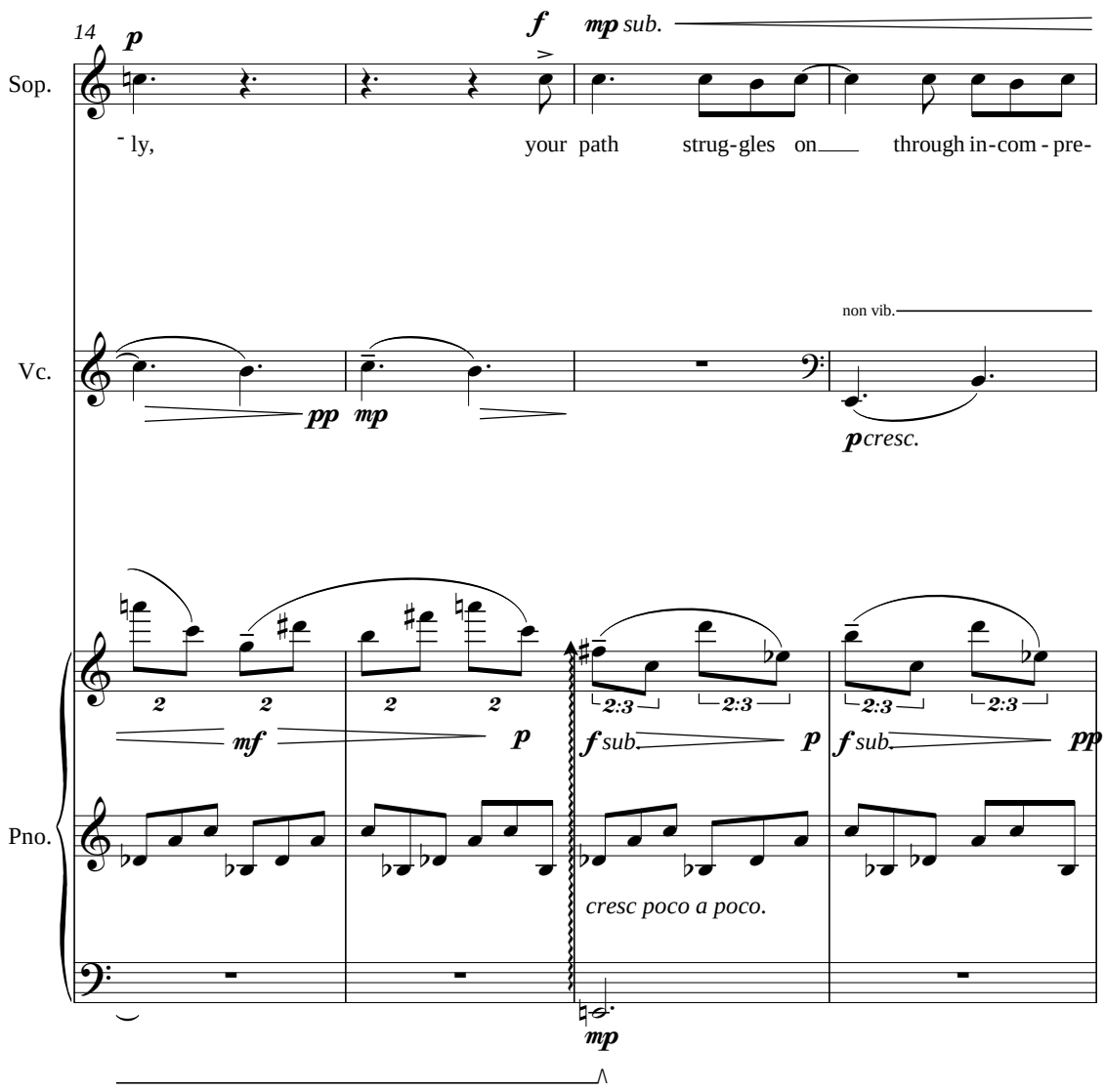

74
Vc.
Pno.
Ped.
81
Sop.
Yet,
be-ing one
with the
ev-er more dar-
86
ken-ing earth,
I dare to be in you.

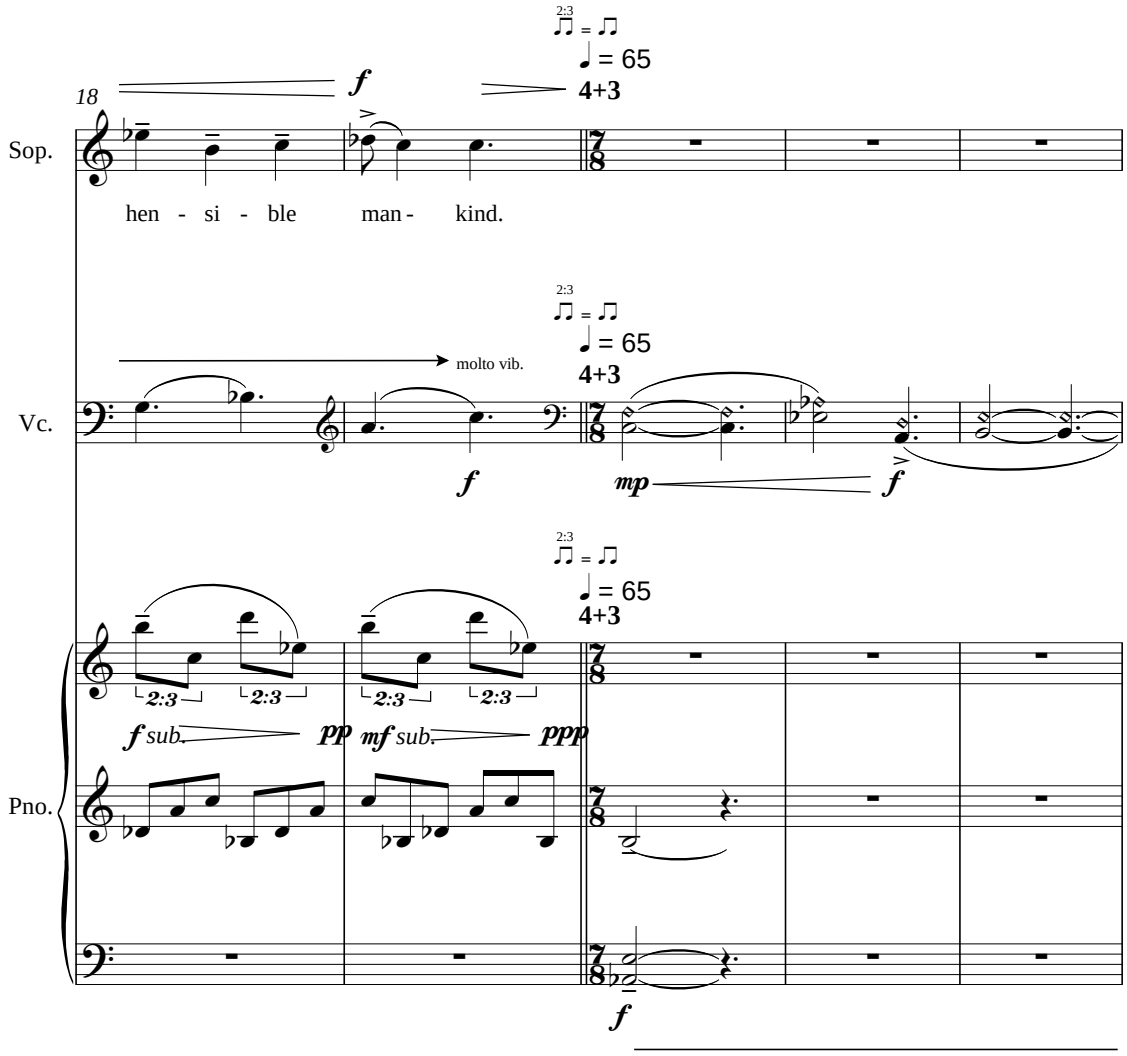
III : *toward what has been lost*

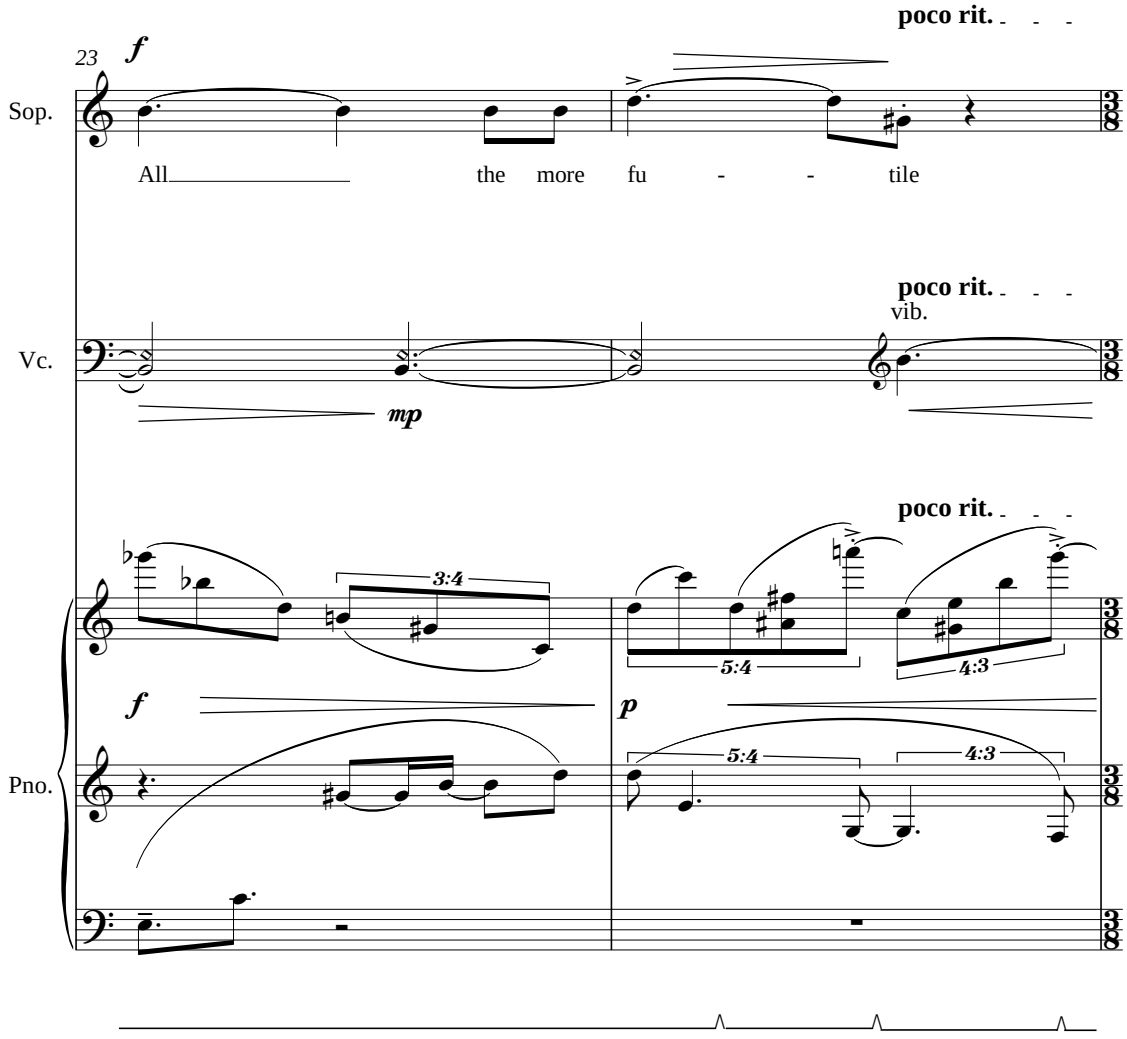
poem trans. by Stephen Mitchell

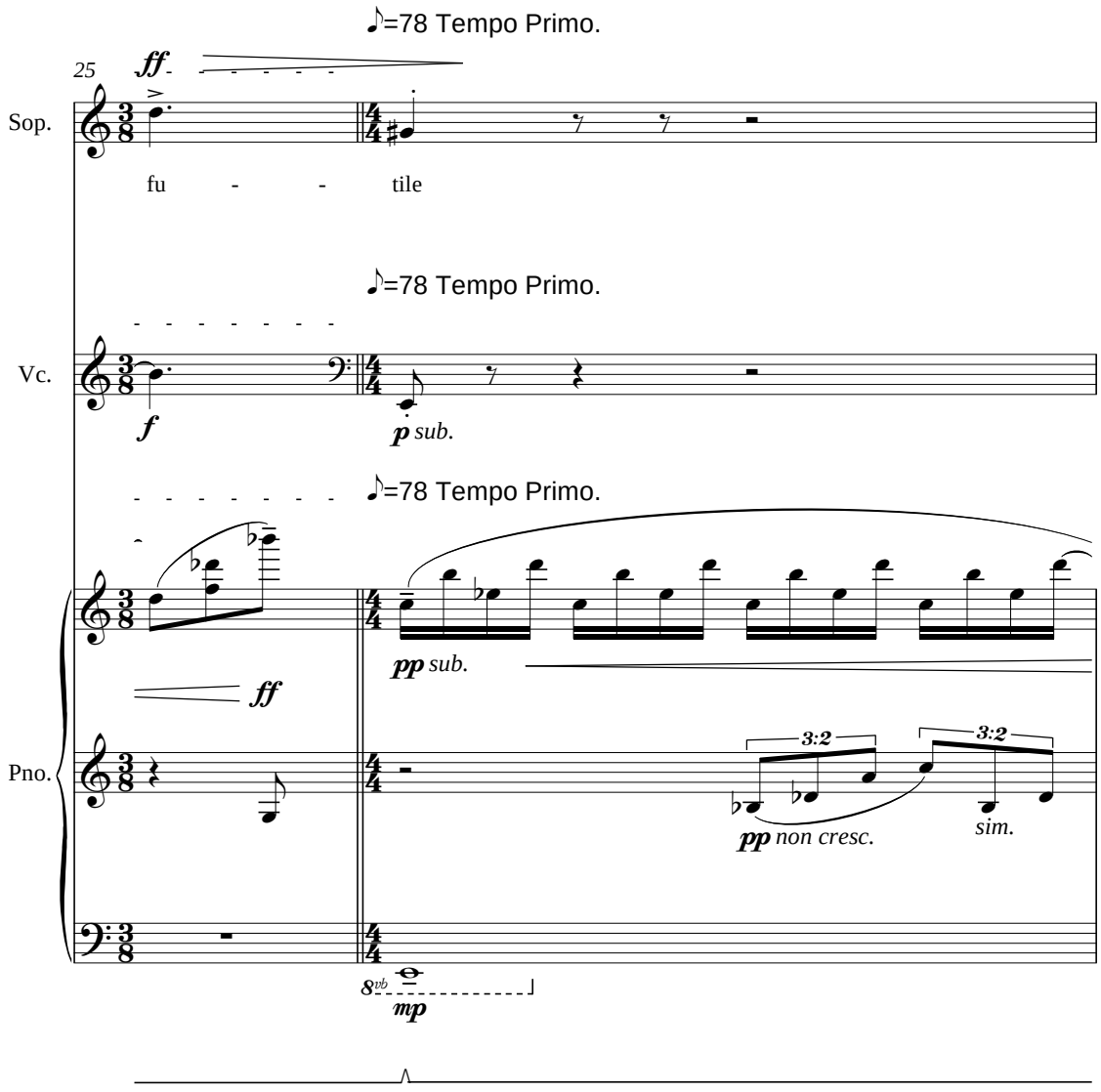


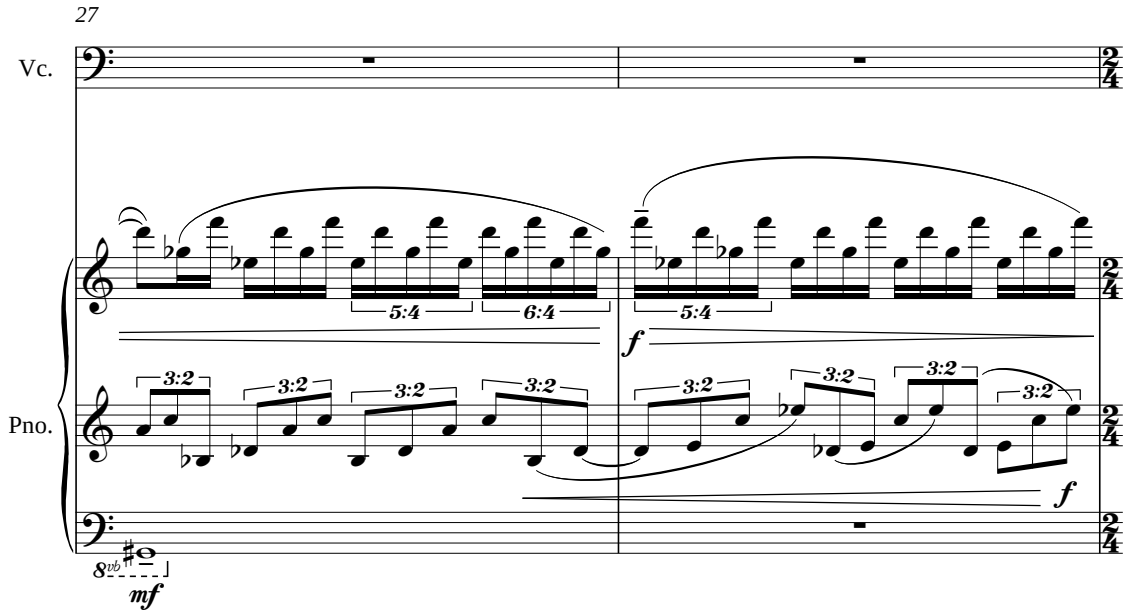

8
mf
p
Sop.
will you cry
to, heart?
ord.
vib.
sul pont.
non vib.
Vc.
mf pp sub.
Pno.
pp
non cresc.
sim.
10
=195
= 65
More and more
lone -
ord.
molto vib.
smf
p
mf
pp
mp

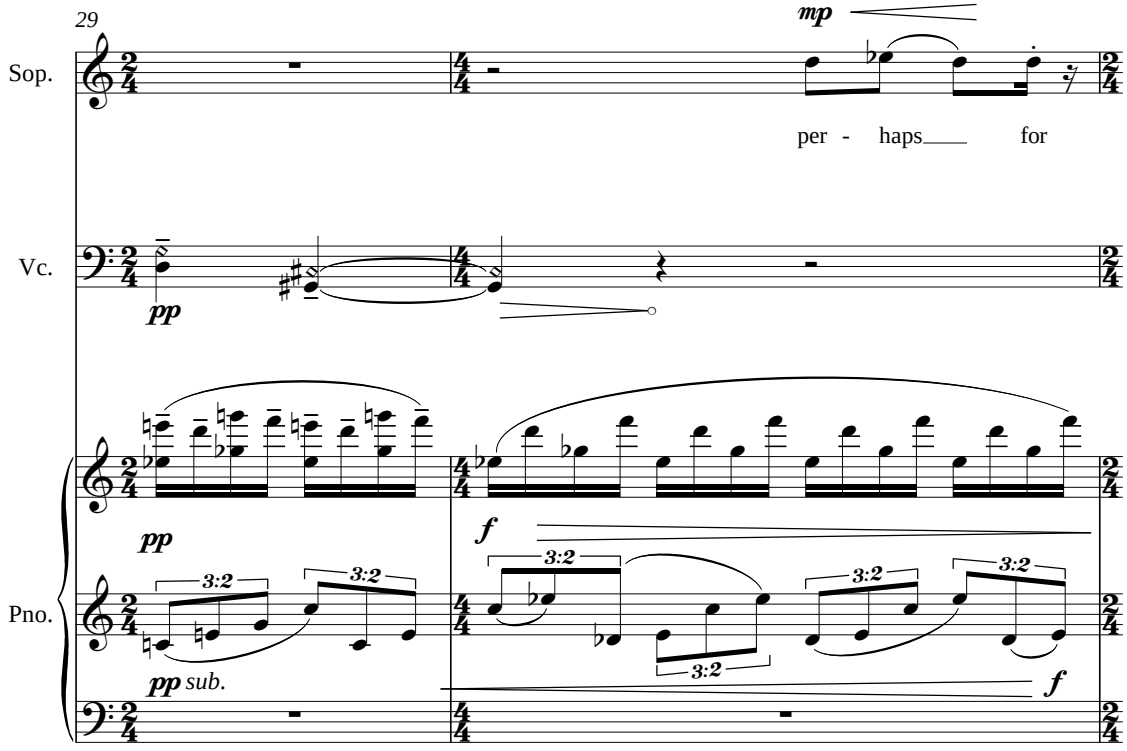

14
p
f
mp sub.
Sop.
- ly,
your path
strug-gles on
through in-com - pre-
non vib.
Vc.
pp
mp
p cresc.
mf
p
f sub.
p
f sub.
pp
Pno.
cresc poco a poco.
mp

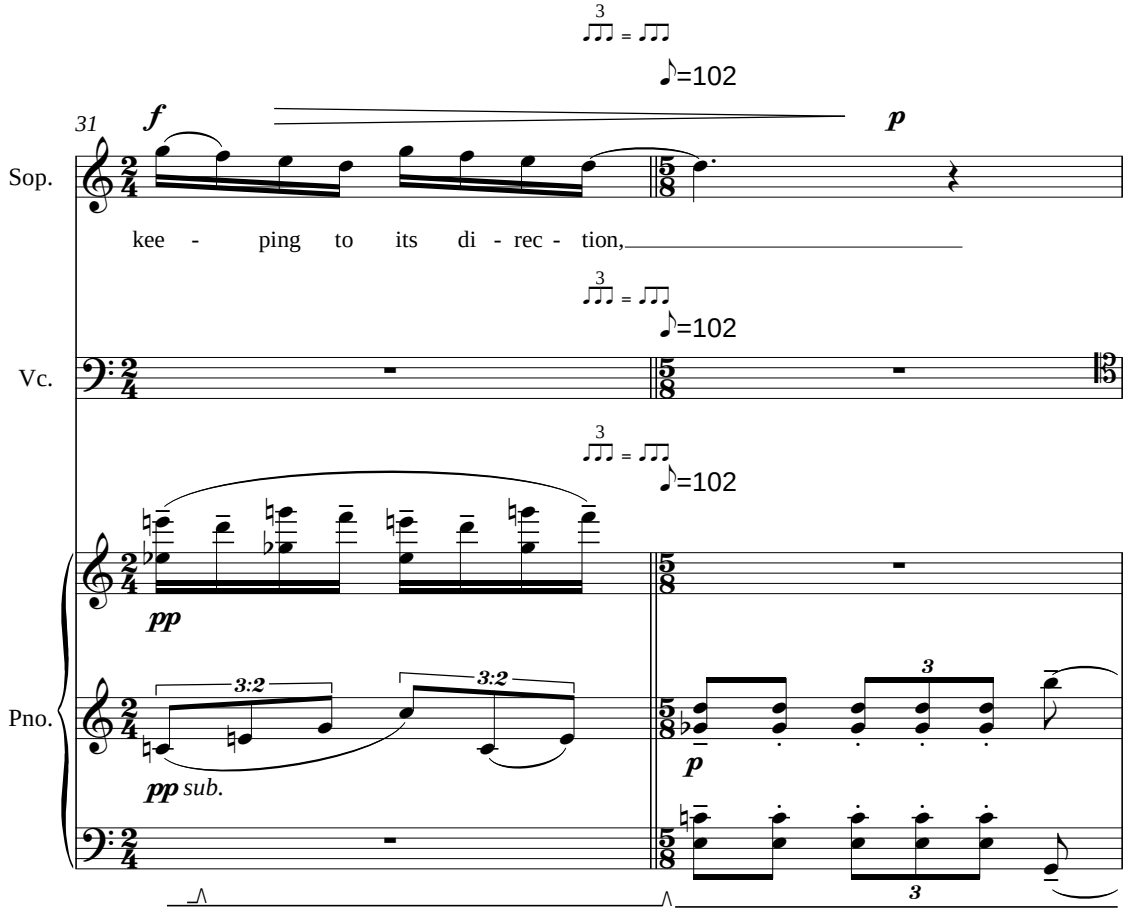

18
Sop.
hen - si - ble man - kind.
Vc.
molto vib.
Pno.
2:3
= 65
4+3
f
mp
f sub.
pp
mf sub.
ppp

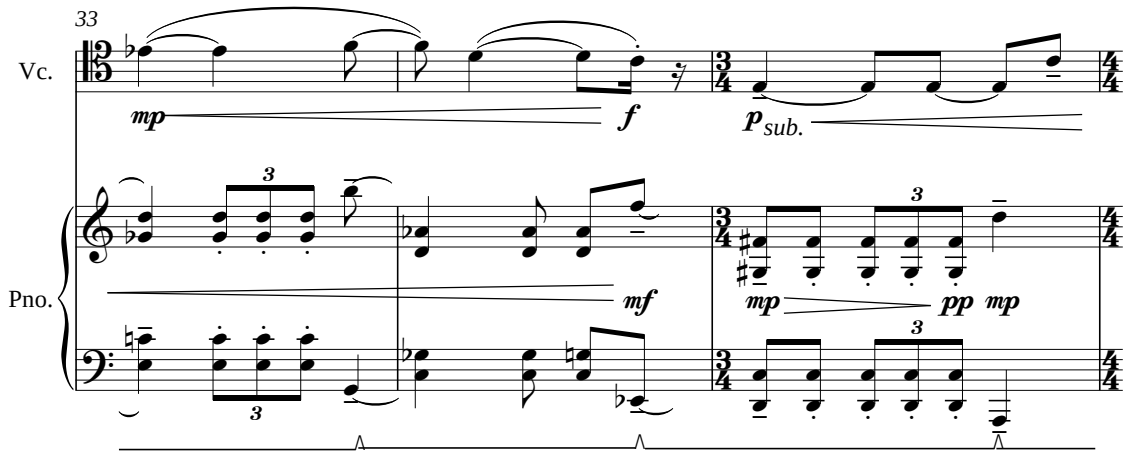

poco rit.
23
f
Sop.
All the more fu - - tile
poco rit.
vib.
Vc.
mp
poco rit.
3:4
5:4
4:3
f
p
Pno.
5:4
4:3

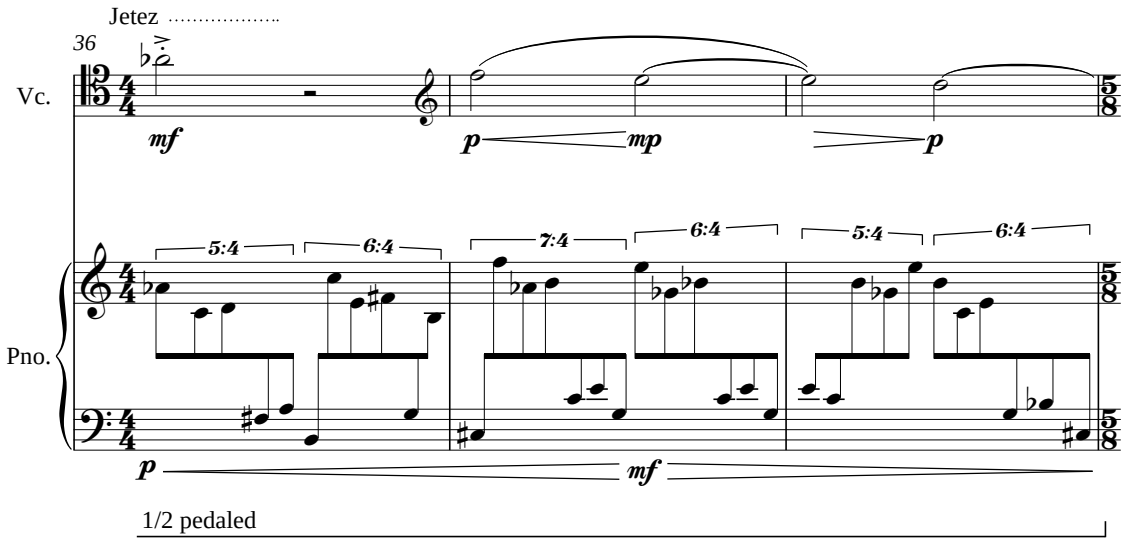

♪=78 Tempo Primo.
25
ff
Sop.
fu - - tile
♪=78 Tempo Primo.
Vc.
f
p sub.
♪=78 Tempo Primo.
pp sub.
ff
Pno.
3:2
3:2
pp non cresc.
sim.
8vb
mp

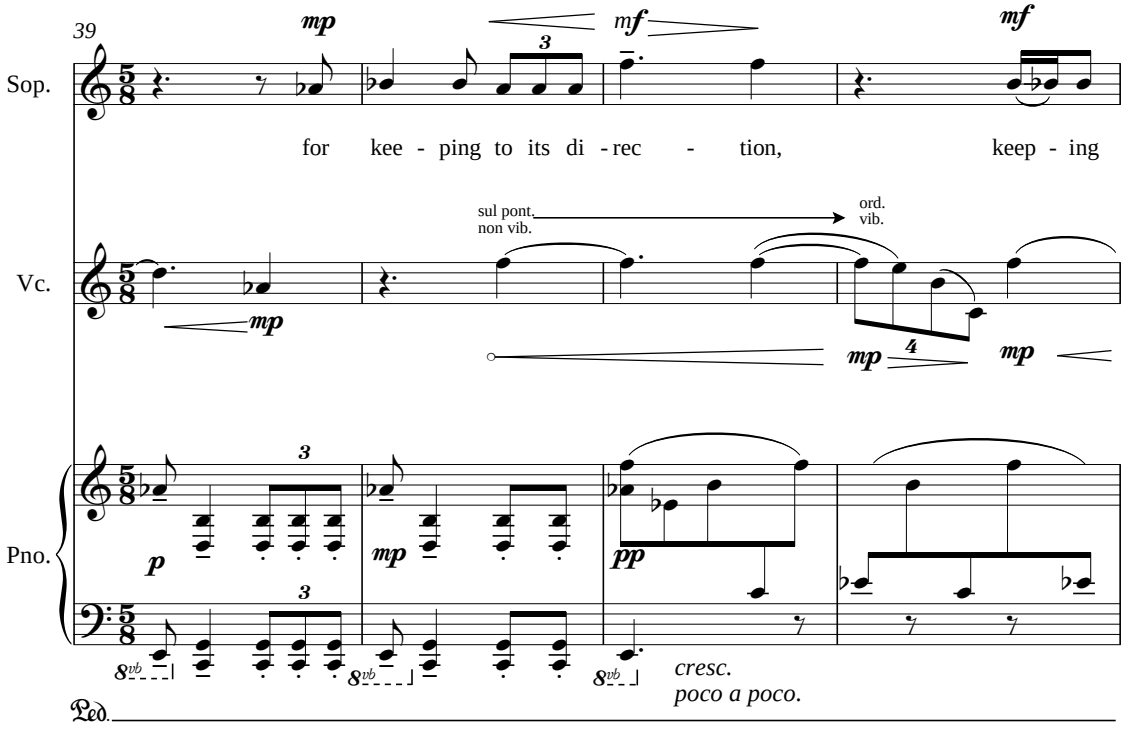

27
Vc.
Pno.
5:4
6:4
5:4
3:2
f
f
8vb
mf

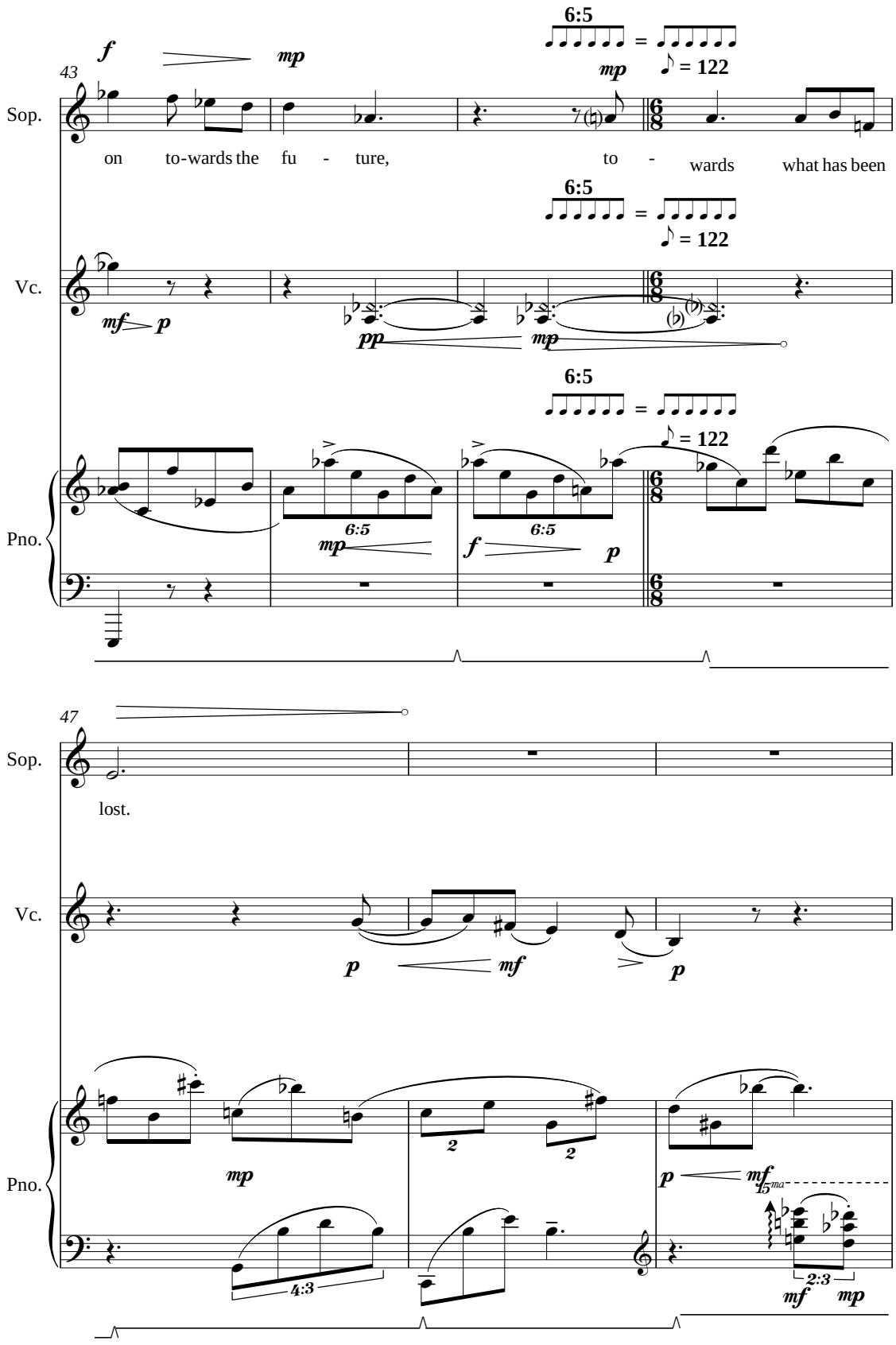

29
Sop.
Vc.
Pno.
mp
per - haps for
pp
pp
f
3:2
pp sub.
f
f

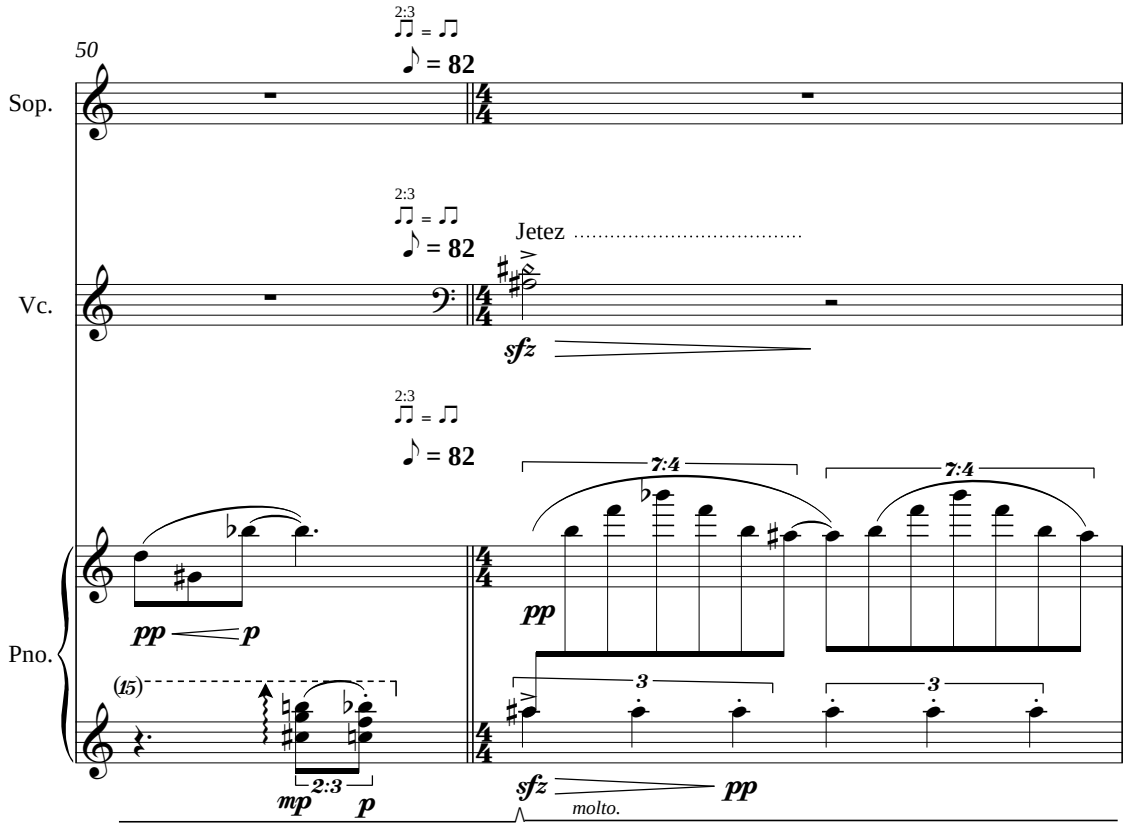

3 = ♪=102
31
f
p
Sop.
kee - ping to its di - rec - tion,
Vc.
pp
Pno.
3:2
3:2
pp sub.
p
3

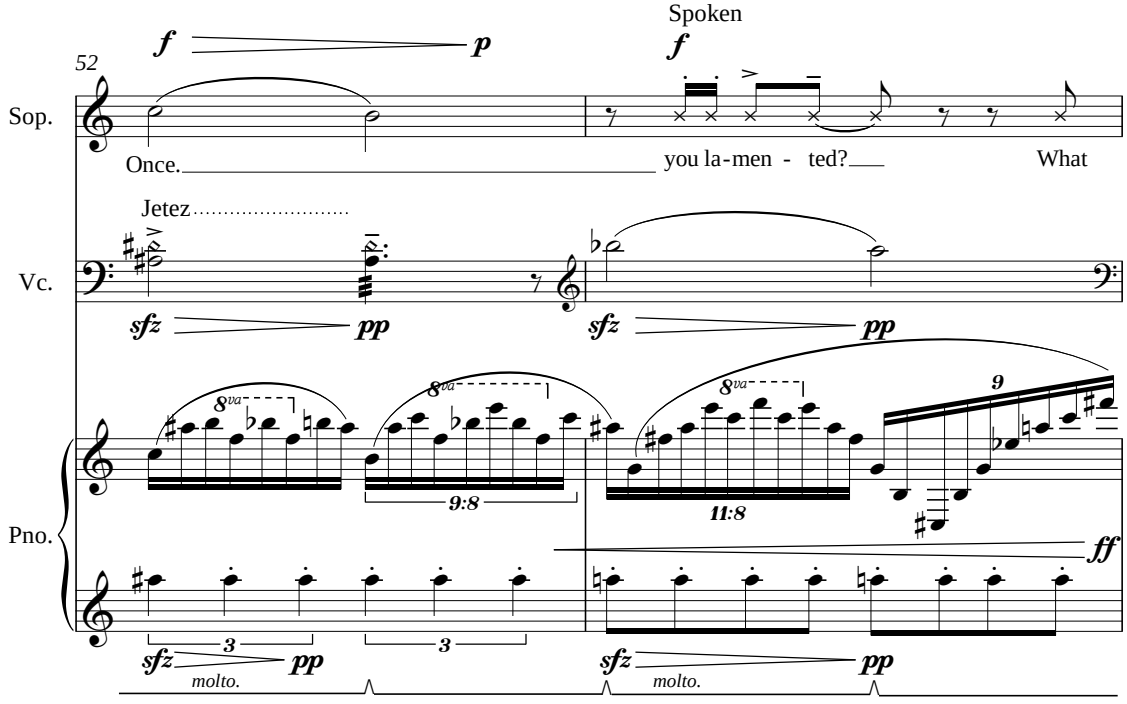

33
Vc.
mp
f
p sub.
Pno.
3
mf
mp
pp mp

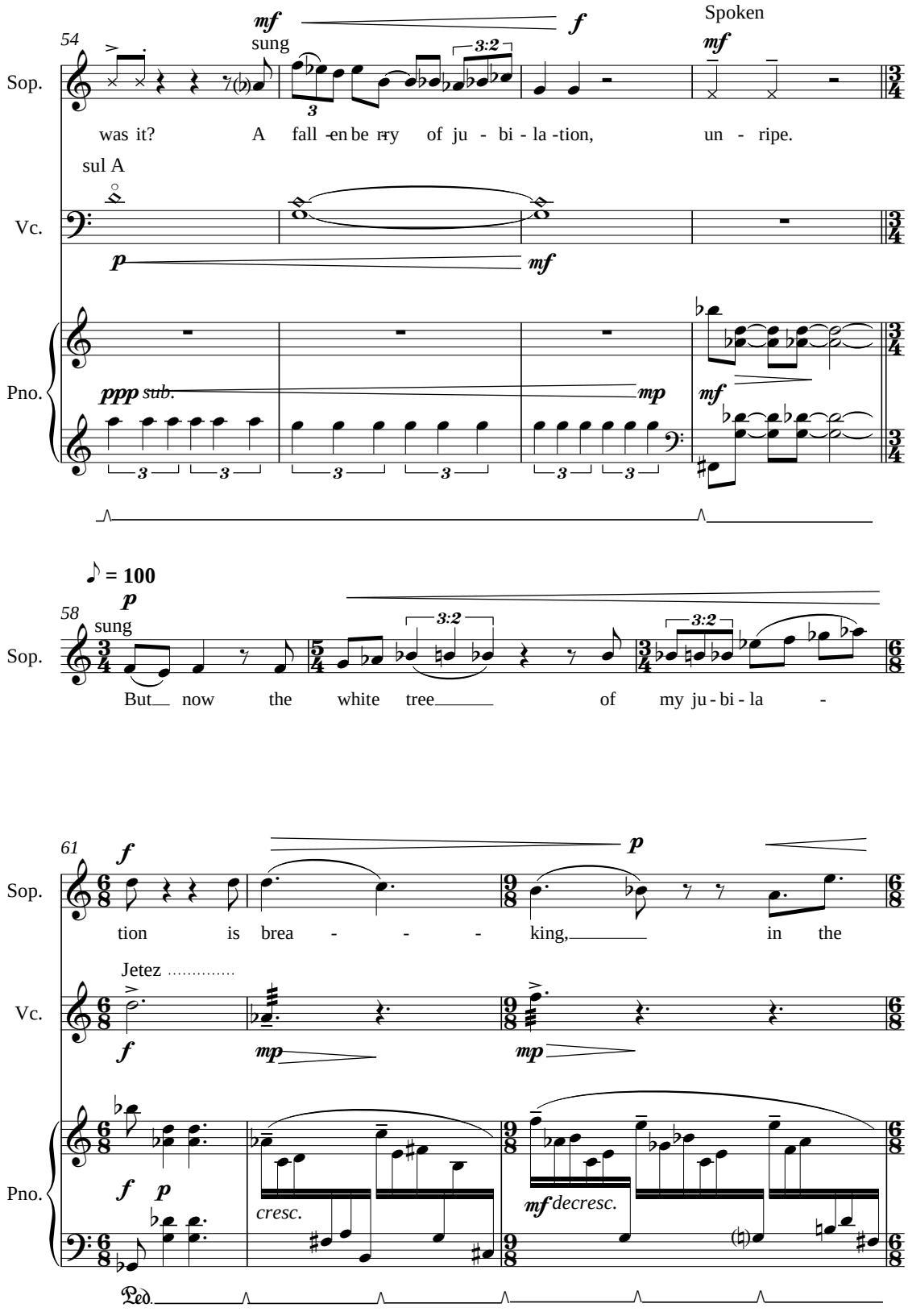

Jetez
36
Vc.
mf
p
mp
p
5:4
6:4
7:4
6:4
5:4
6:4
Pno.
p
mf
1/2 pedaled

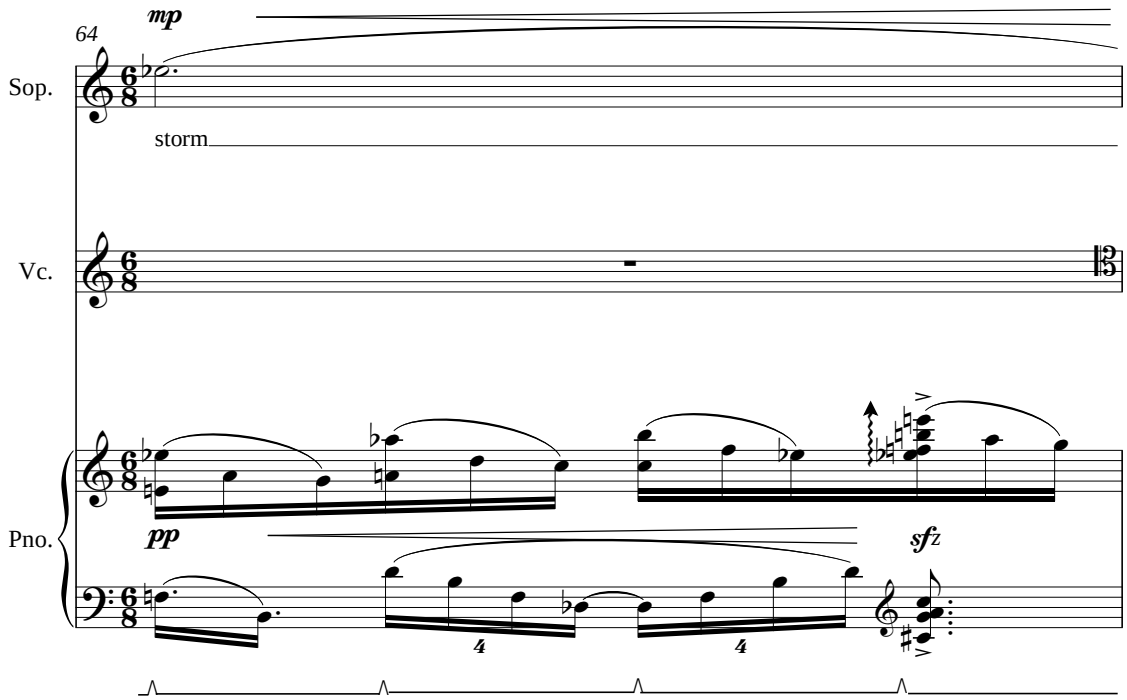

39
Sop.
mp
mf
mf
3
for kee - ping to its di - rec - tion, keep - ing
Vc.
sul pont.
non vib.
ord.
vib.
mp
mp
4
mp
Pno.
p
3
mp
pp
3
8vb
8vb
8vb
cresc.
poco a poco.
Ped.

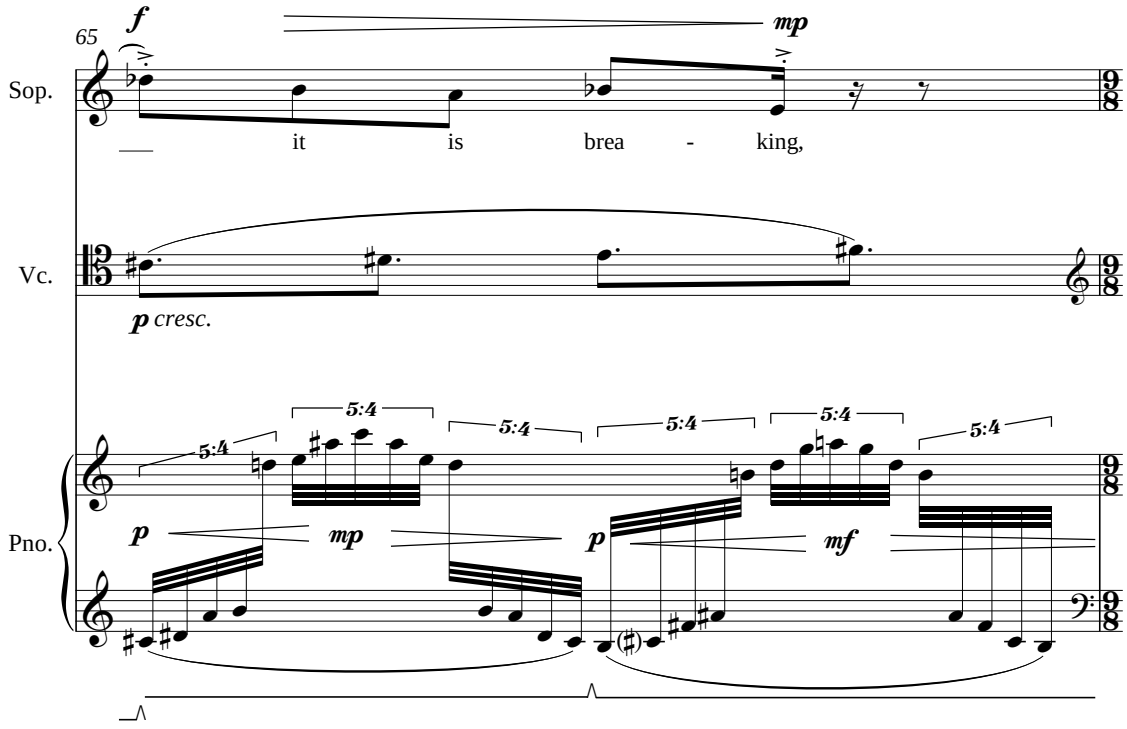

43
Sop.
on to-wards the fu - ture, to - wards what has been
Vc.
Pno.
47
lost.

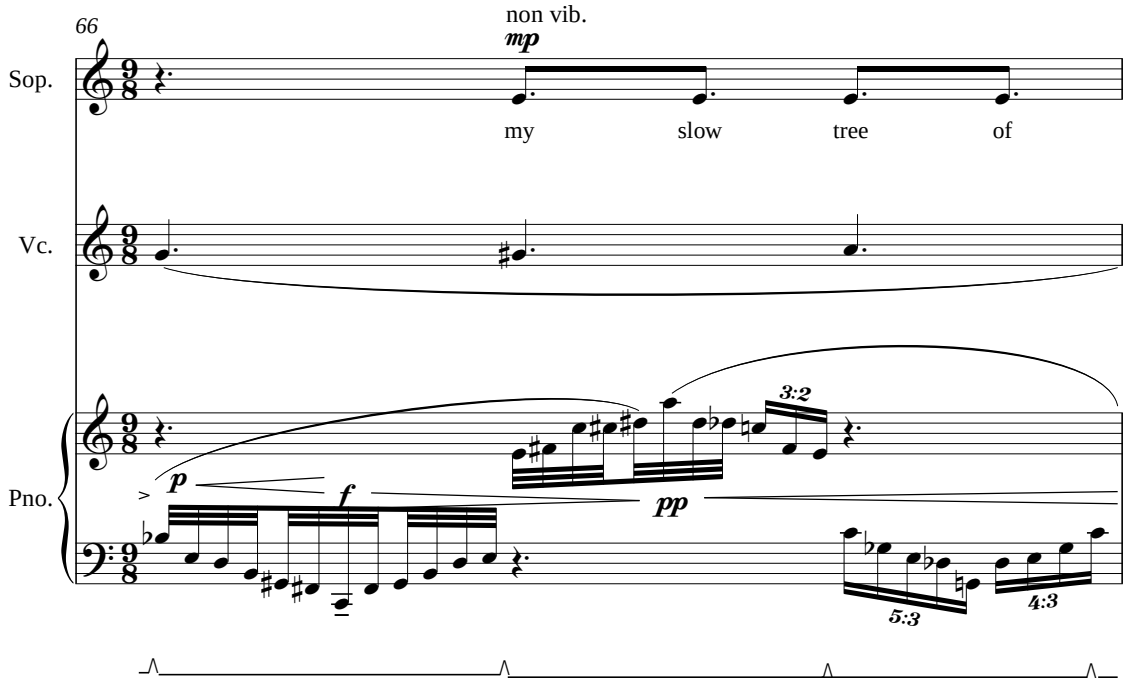

50
Sop.
Vc.
Pno.
2:3
♪ = 82
Jetez
sfz
7:4
pp
p
(15)
2:3
mp
3
molto.

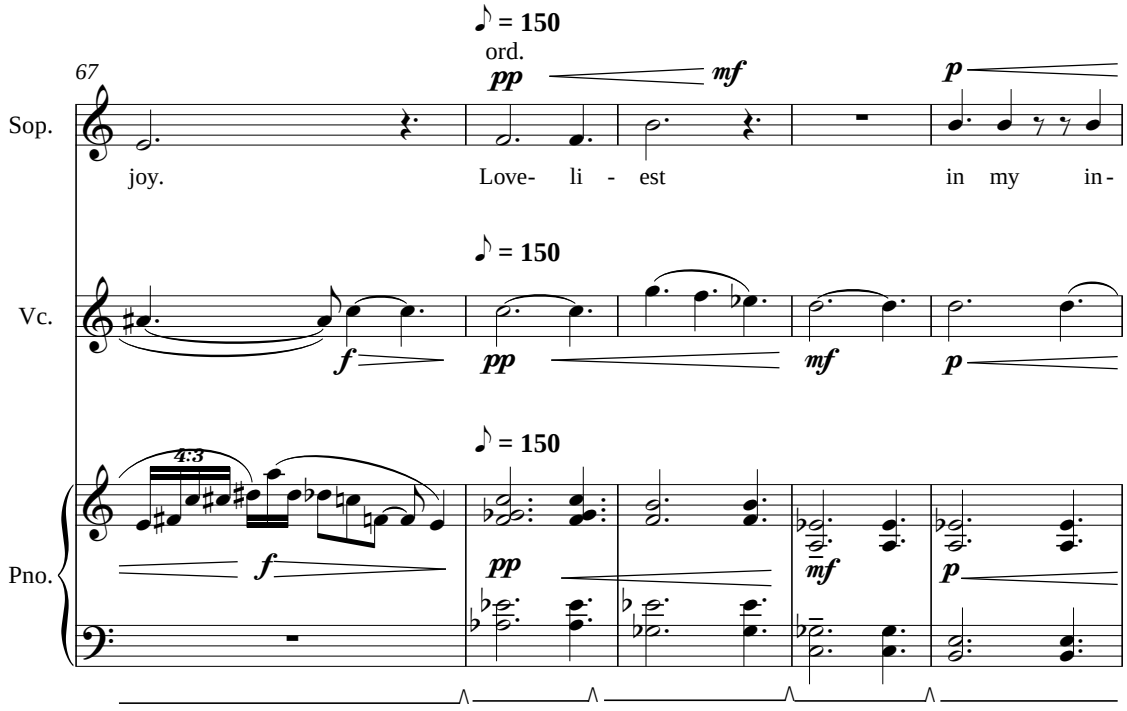

52
Sop.
Vc.
Pno.
Spoken
f
p
Once.
you la-men - ted?
What
Jetez
sfz
pp
8va
9:8
11:8
9
ff
3
molto.

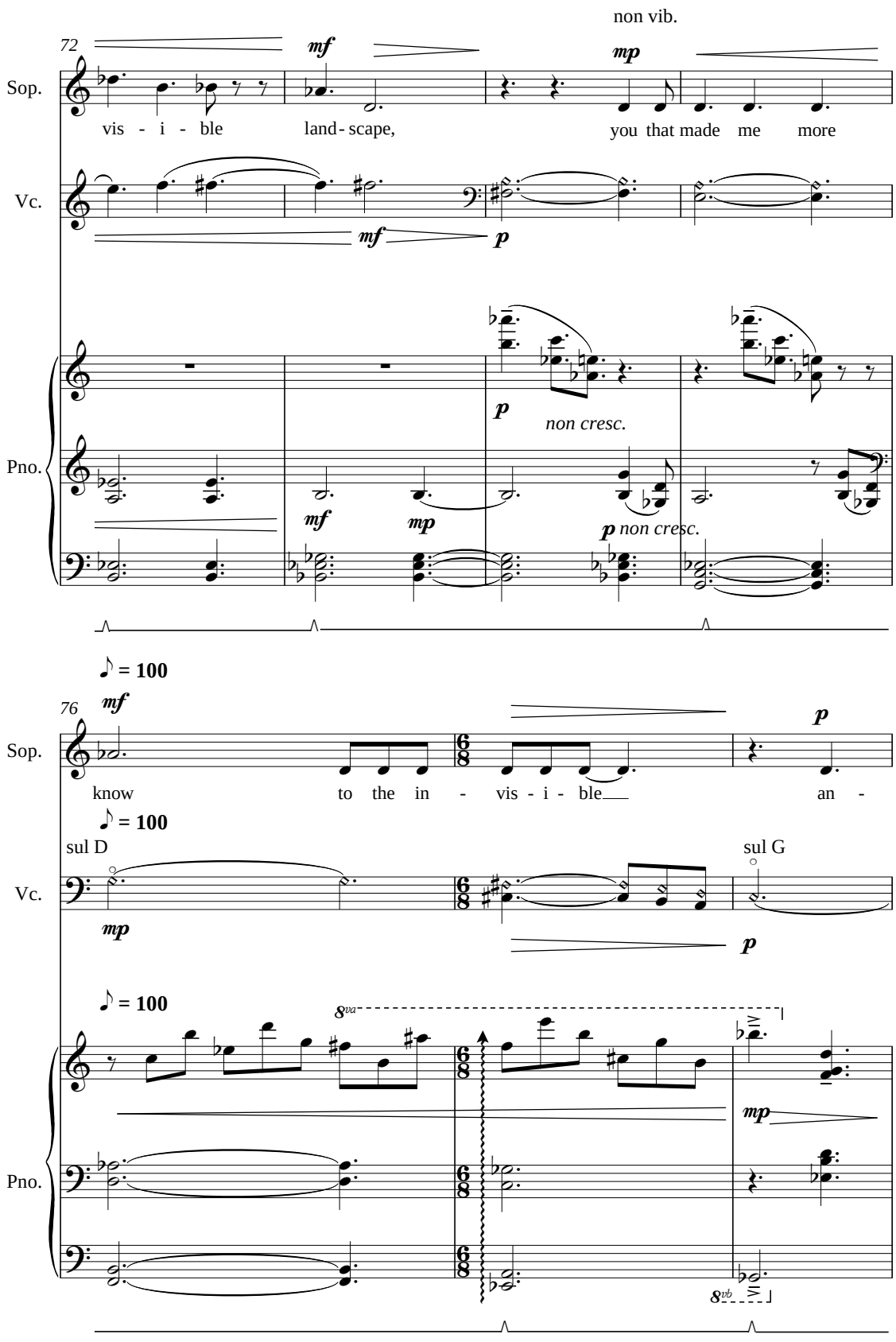

54
mf
sung
f
Spoken
mf
Sop.
was it? A fall -en be -ry of ju - bi - la -tion, un - ripe.
sul A
Vc.
p
mf
Pno.
ppp sub.
mp
mf
♪ = 100
p
58
sung
Sop.
But now the white tree of my ju - bi - la -
61
f
p
Sop.
tion is brea - - - king, in the
Jetez .....
Vc.
f
mp
mp
Pno.
f p
cresc.
mf decresc.
Ped.

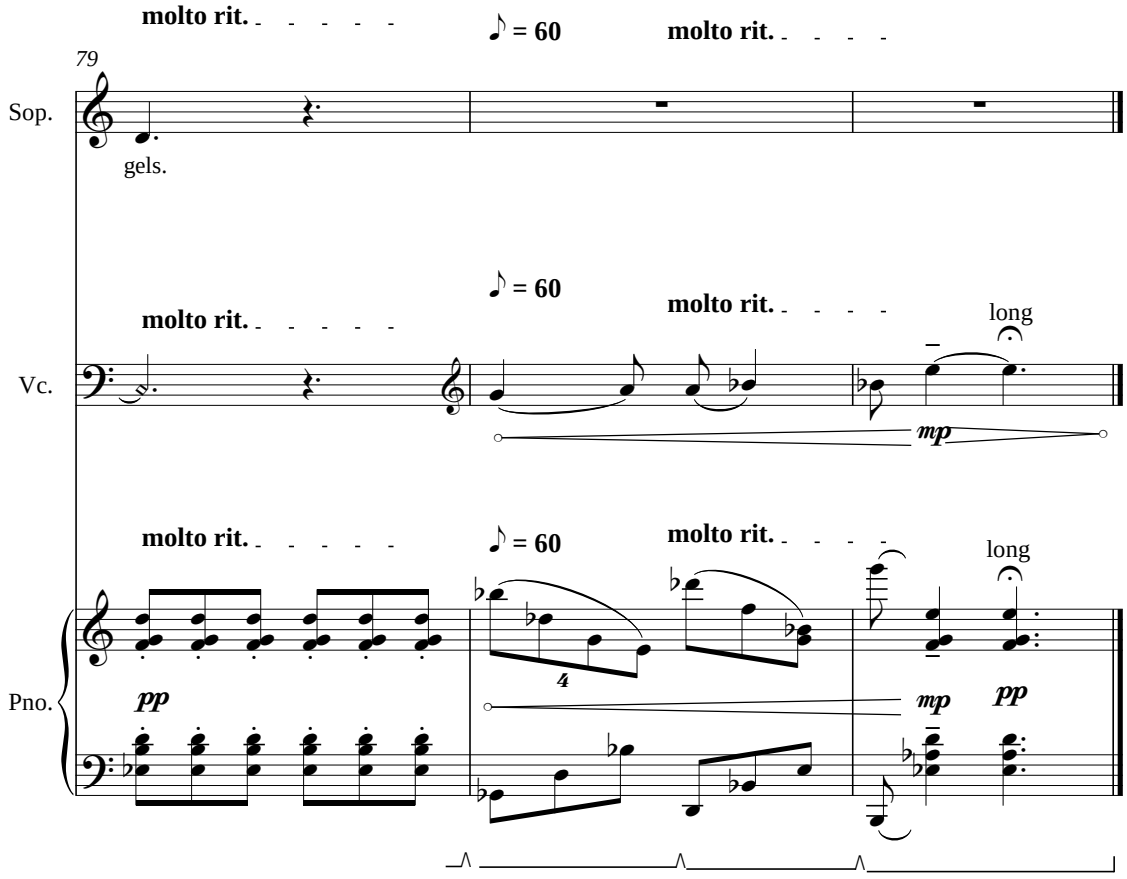

64
mp
Sop.
storm
Vc.
Pno.
pp
sfz

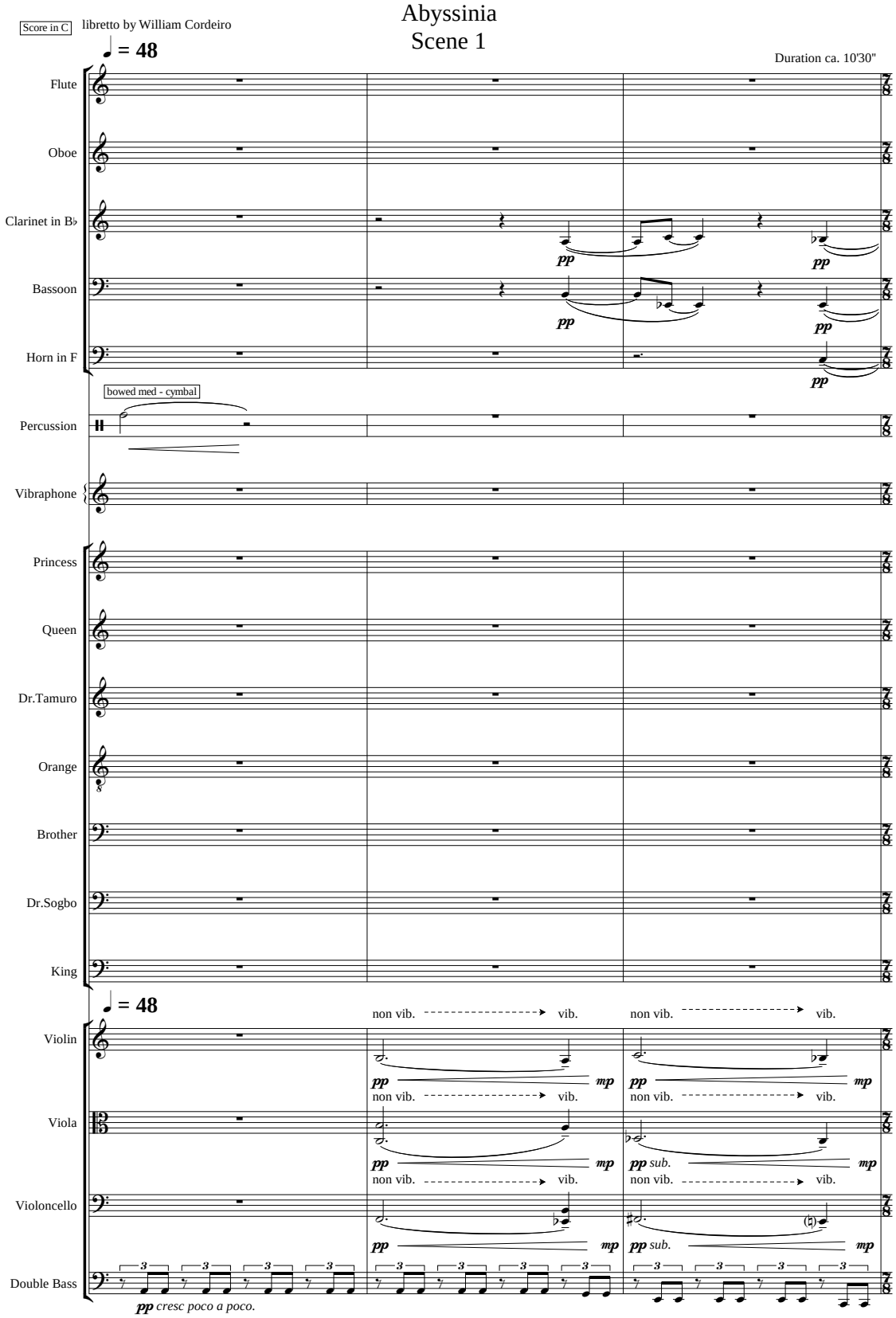

65
f
mp
Sop.
it is brea - king,
Vc.
p cresc.
5:4
Pno.
p
mp
p
mf

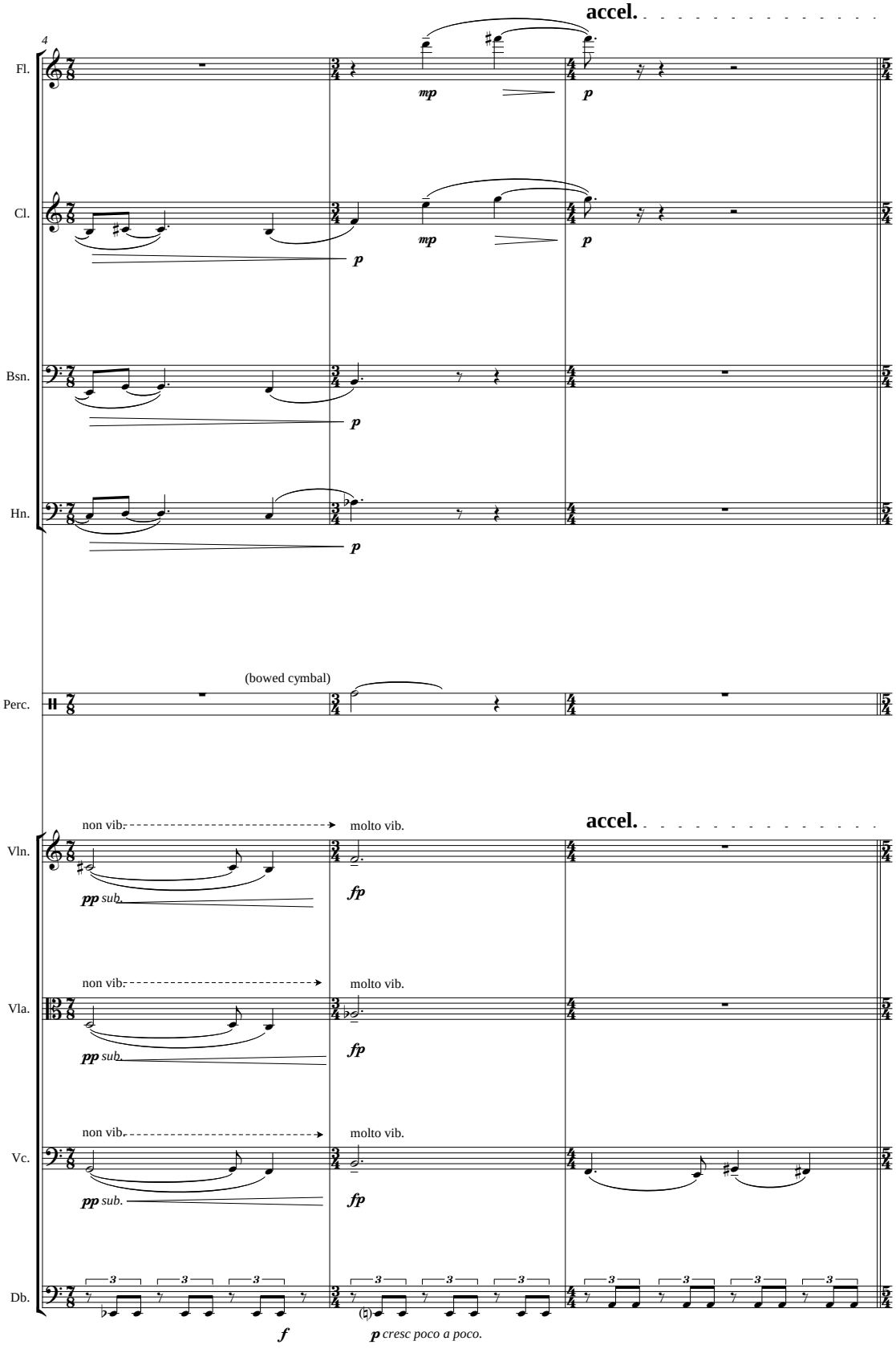

66
non vib.
mp
Sop.
my slow tree of
Vc.
Pno.
p
f
pp
3:2
5:3
4:3

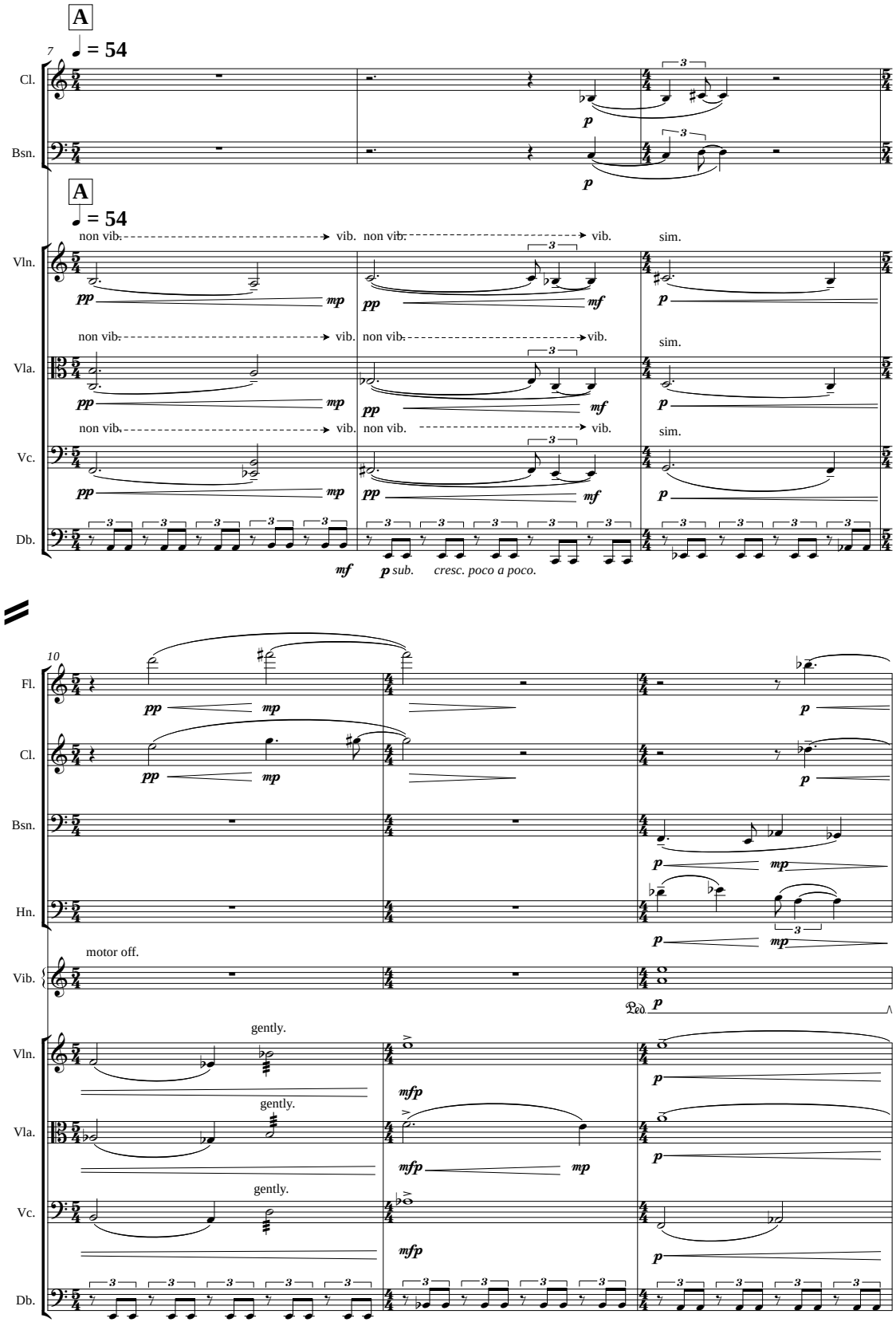

♪ = 150
ord.
67
pp
mf
p
Sop.
joy. Love- li - est in my in-
♪ = 150
Vc.
f
pp
mf
p
♪ = 150
4:3
Pno.
f
pp
mf
p

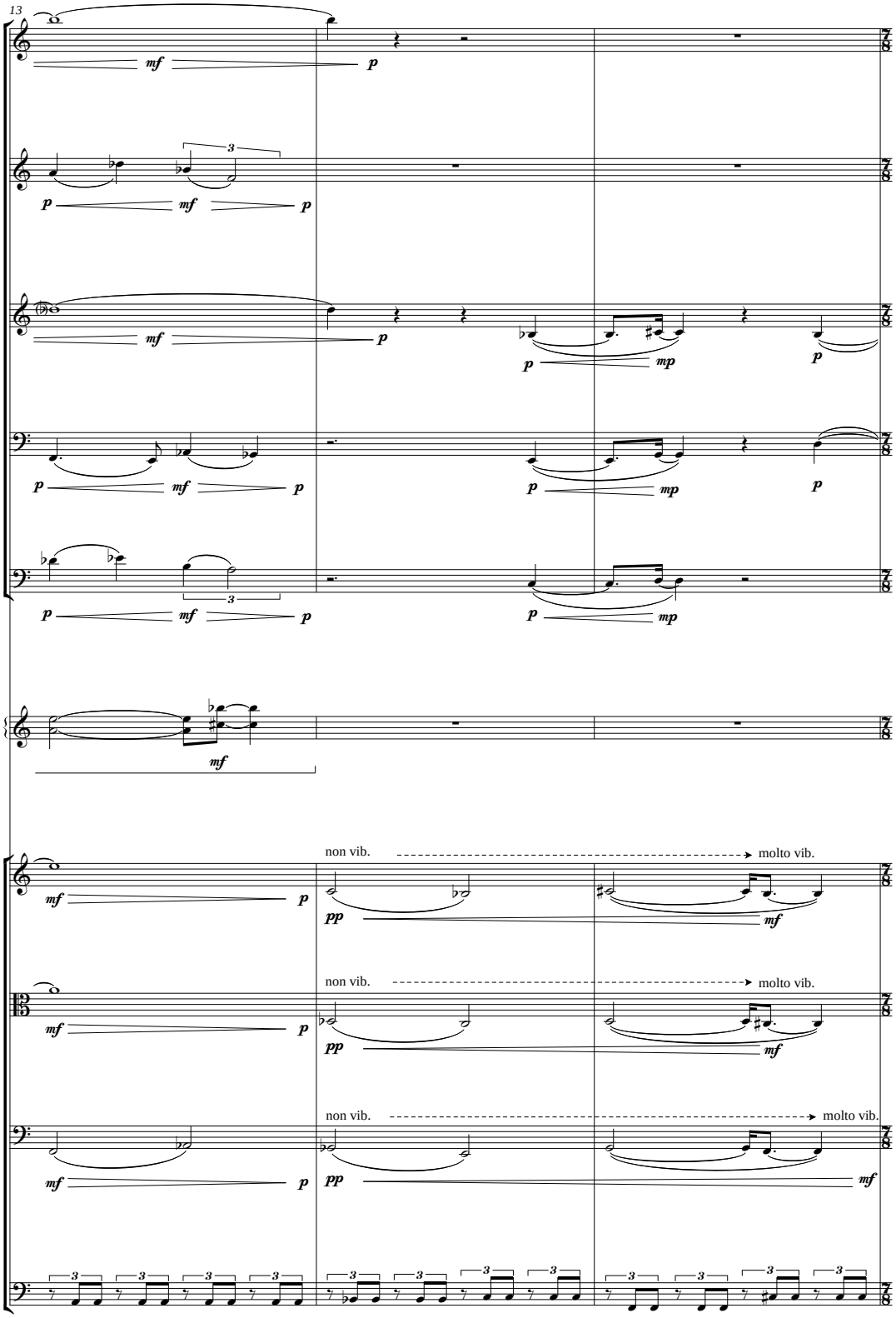

non vib.
72
mf
mp
Sop.
vis - i - ble land - scape, you that made me more
Vc.
mf
p
Pno.
p
non cresc.
mf
mp
p non cresc.
♪ = 100
76
mf
p
Sop.
know to the in - vis - i - ble an -
♪ = 100
sul D
sul G
Vc.
mp
p
♪ = 100
8va
mp
Pno.
8vb

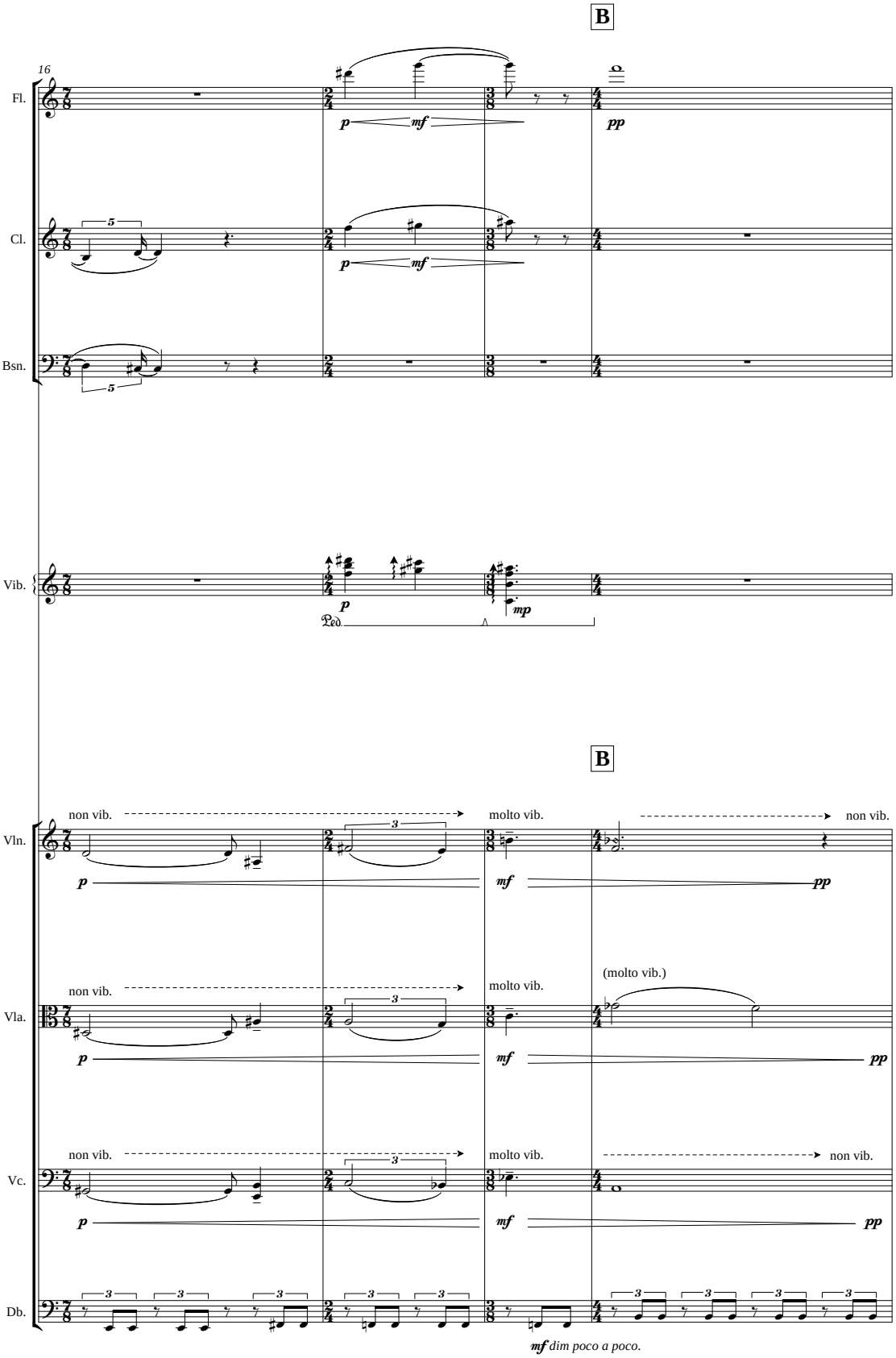

molto rit.
♪ = 60
molto rit.
79
Sop.
gels.
molto rit.
♪ = 60
molto rit.
long
Vc.
mp
molto rit.
♪ = 60
molto rit.
long
Pno.
pp
4
mp
pp

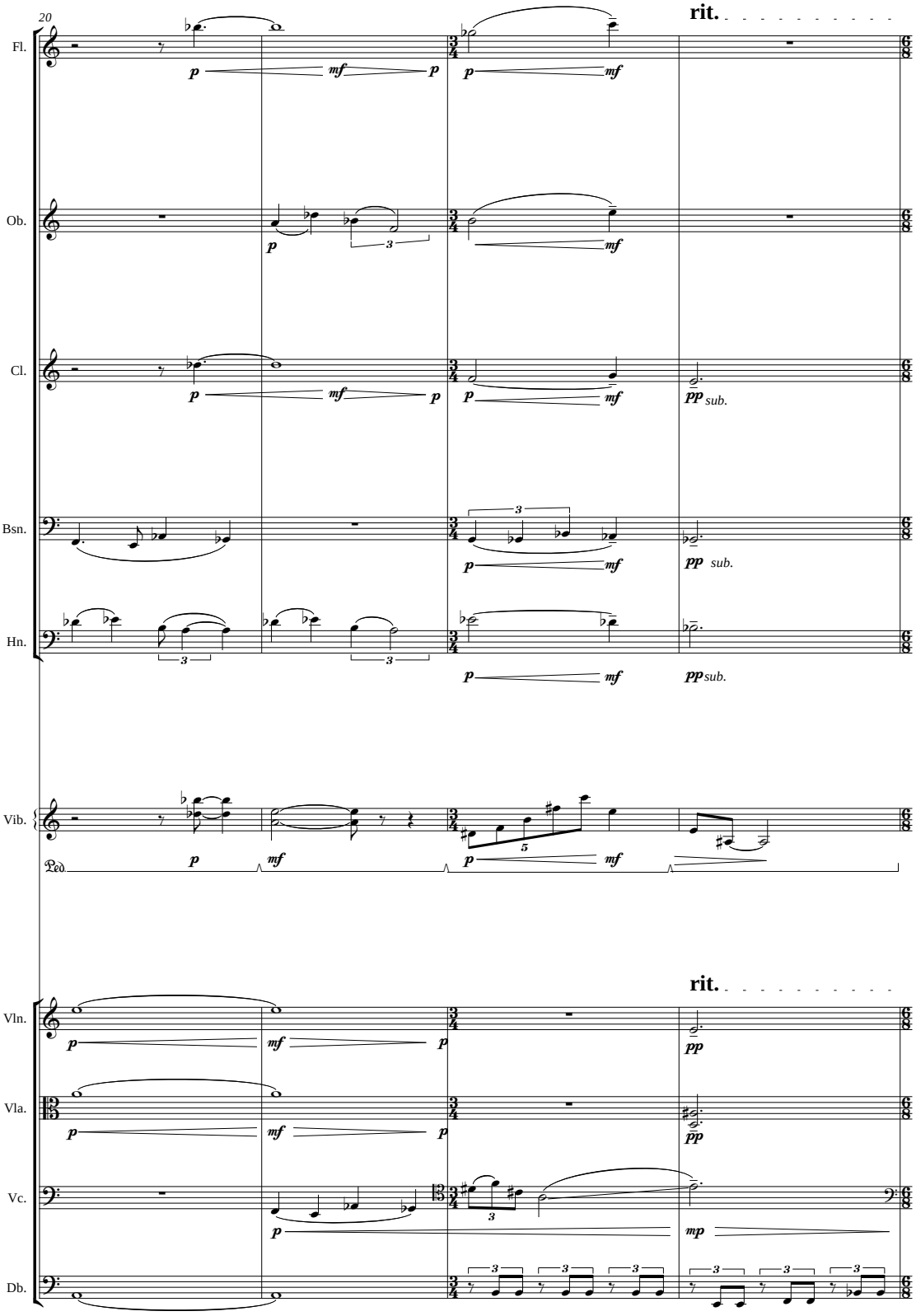

Abyssinia
Scene 1
Score in C
libretto by William Cordeiro
♩ = 48
Duration ca. 10'30"
Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
bowed med - cymbal
Percussion
Vibraphone
Princess
Queen
Dr.Tamuro
Orange
Brother
Dr.Sogbo
King
♩ = 48
Violin
Viola
Violoncello
Double Bass
pp
mp
non vib.
vib.
pp sub.
pp cresc poco a poco.

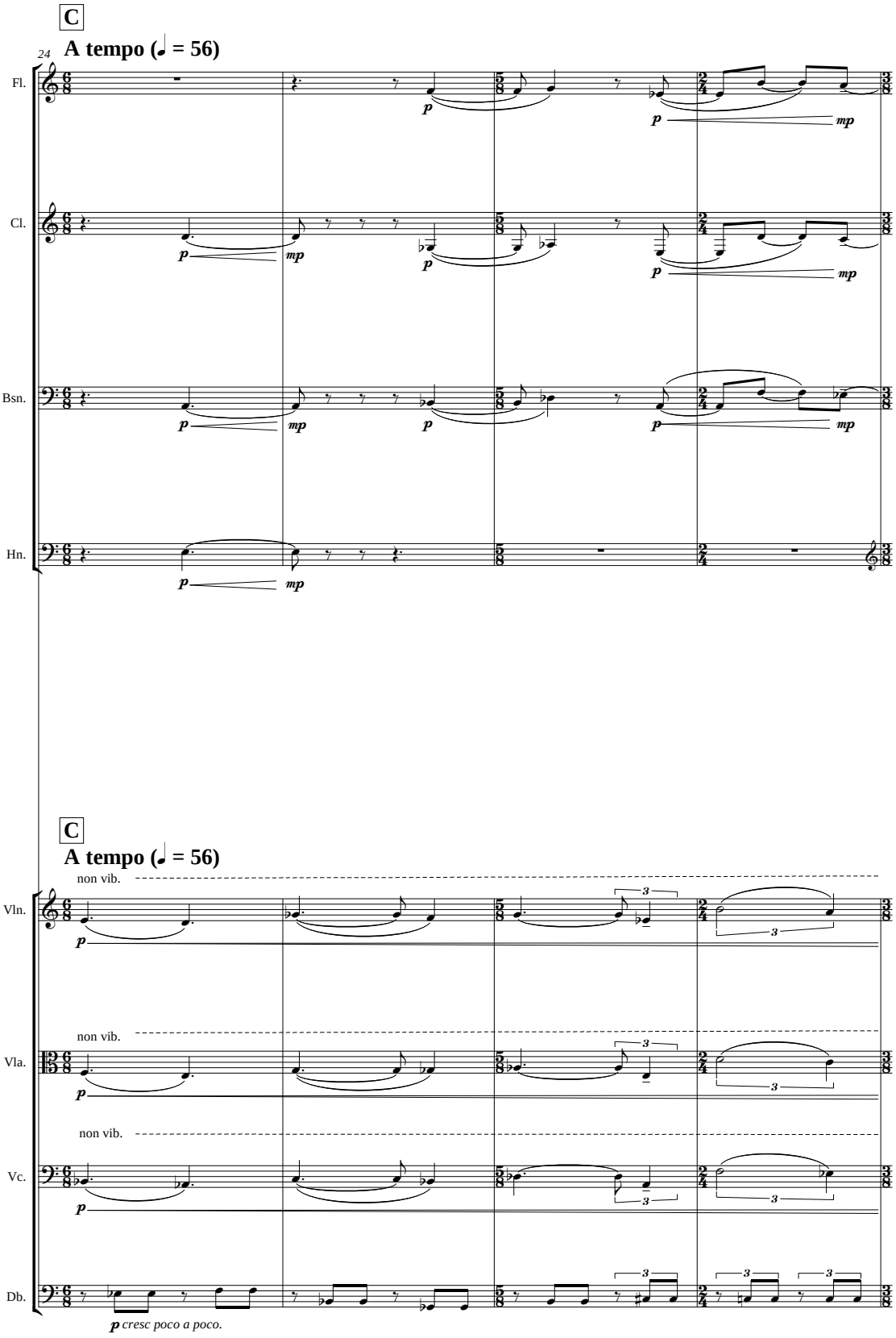

accel.
4
Fl.
mp
p
Cl.
mp
p
p
Bsn.
p
Hn.
p
(bowed cymbal)
Perc.
accel.
non vib.
molto vib.
Vln.
pp sub.
fp
non vib.
molto vib.
Vla.
pp sub.
fp
non vib.
molto vib.
Vc.
pp sub.
fp
Db.
f
p cresc poco a poco.

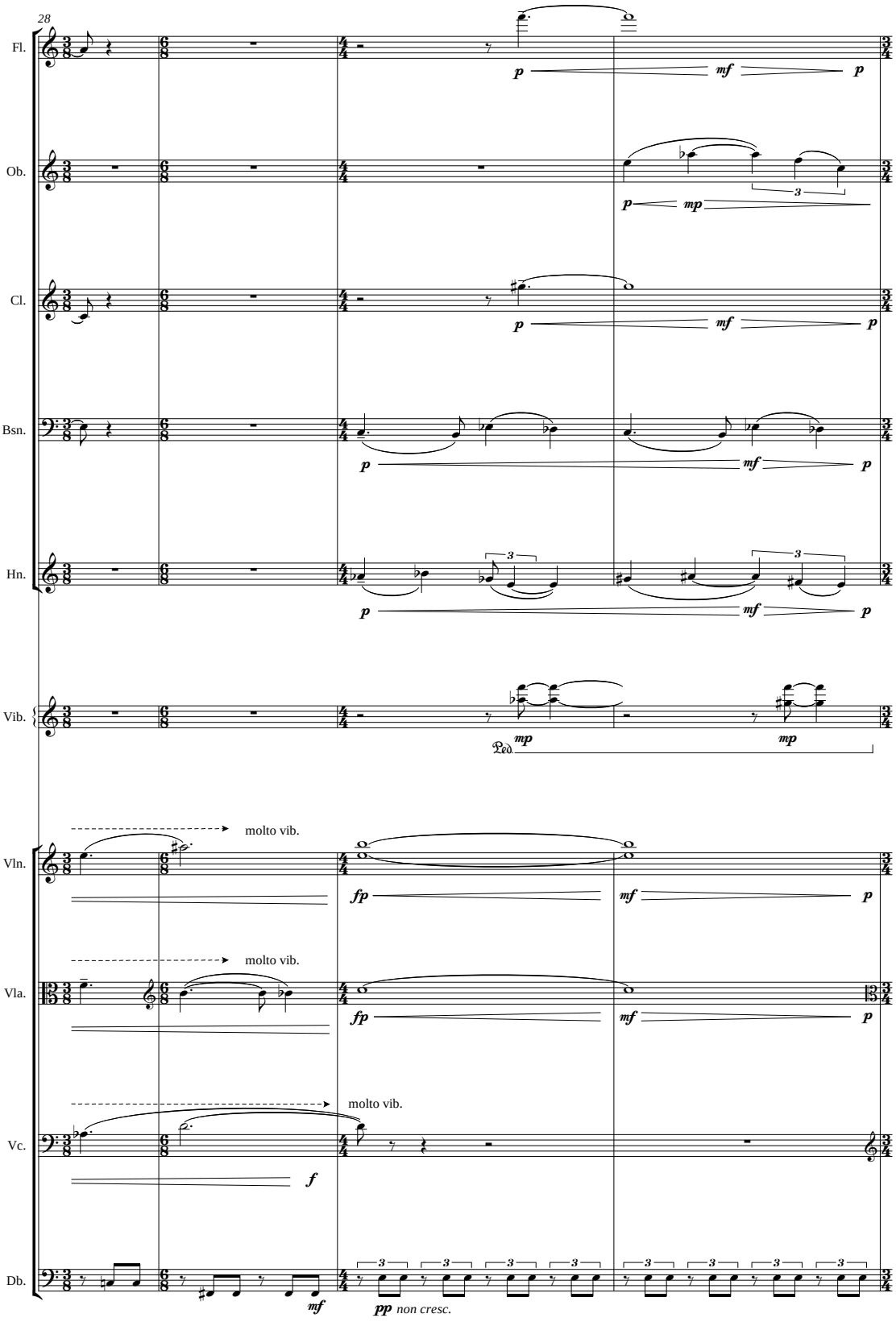

A
♩ = 54
7
Cl.
Bsn.
A
♩ = 54
non vib.
vib.
sim.
Vln.
Vla.
Vc.
Db.
pp
mp
mf
p
mf
p sub.
cresc. poco a poco.
10
Fl.
Hn.
motor off.
Vib.
Ped.
gently.
mfp
mp

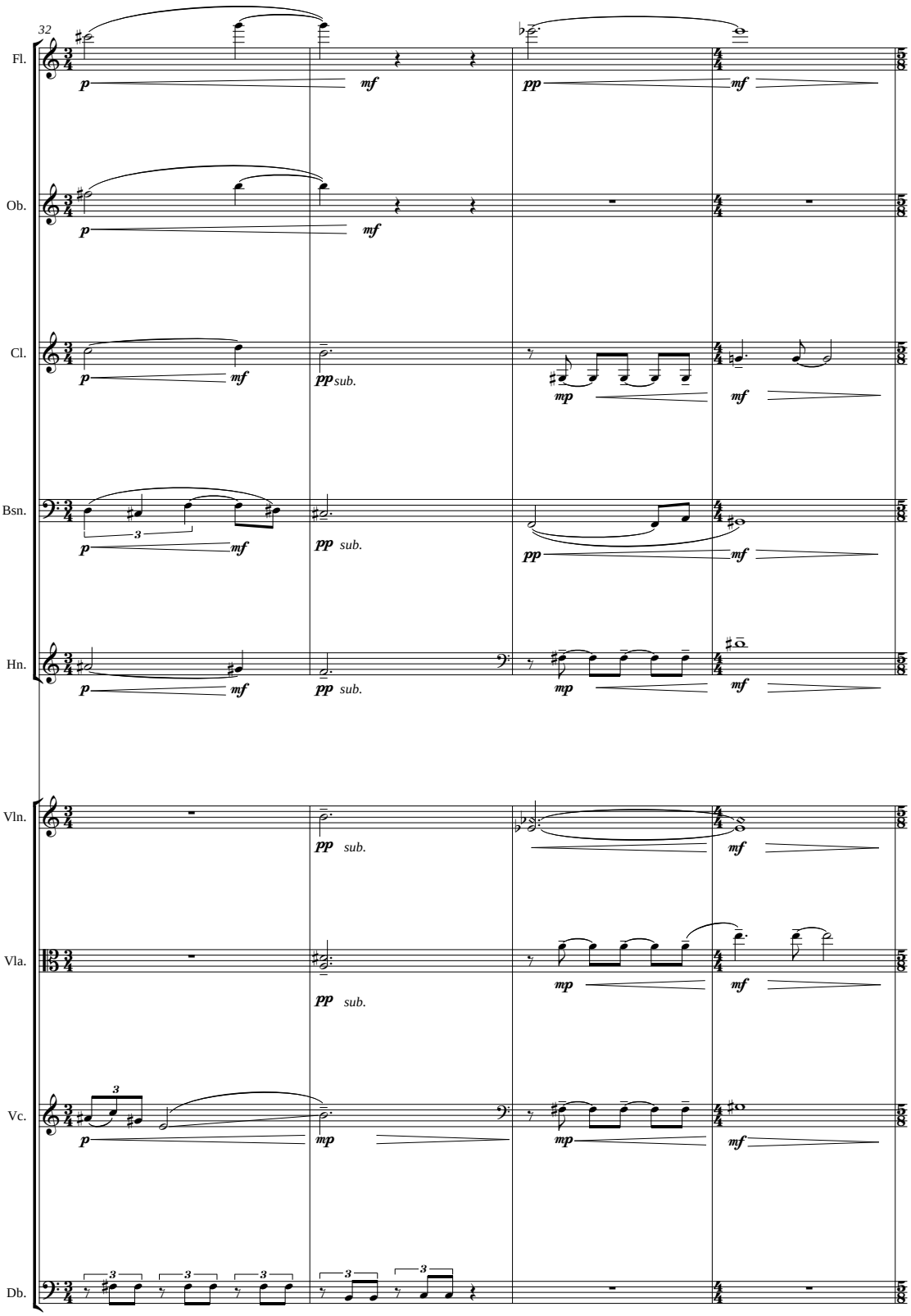

13
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Vln.
Vla.
Vc.
Db.
non vib.
molto vib.

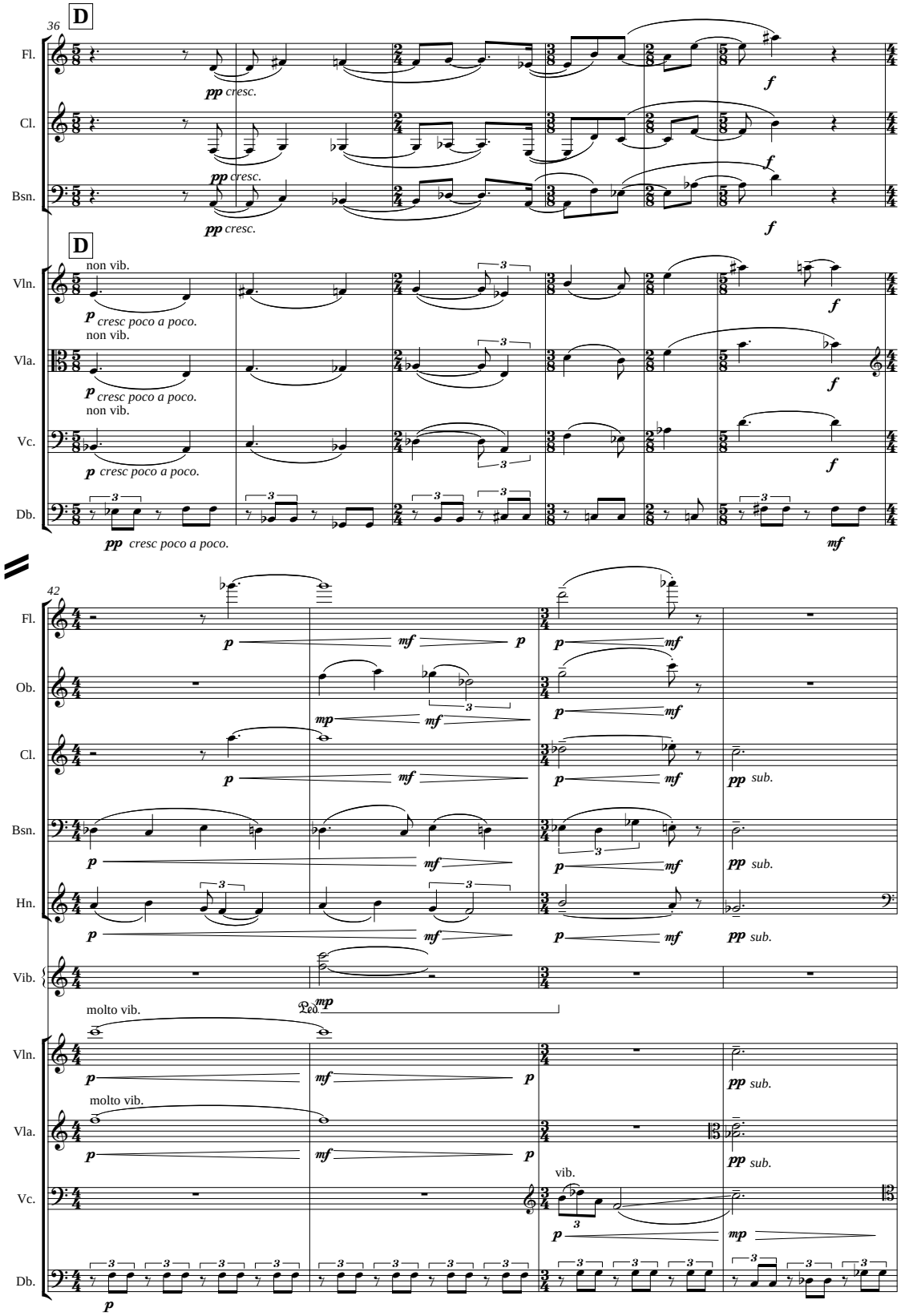

B
16
Fl.
Cl.
Bsn.
Vib.
Ped
B
Vln.
Vla.
Vc.
Db.
non vib.
molto vib.
non vib.
(molto vib.)
mf dim poco a poco.

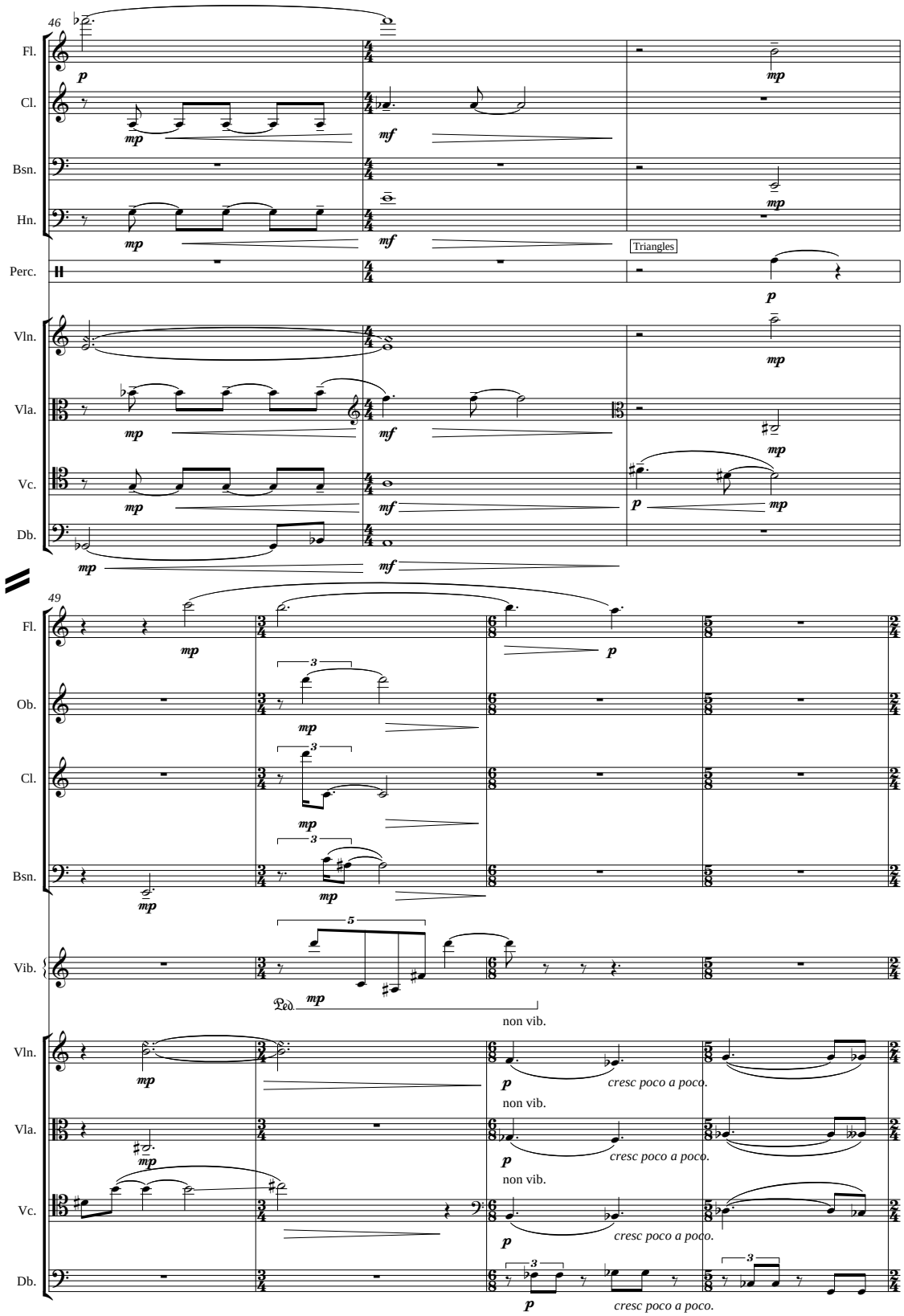

20
rit.
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Ped
rit.
Vln.
Vla.
Vc.
Db.
p
mf
pp
sub.
mp

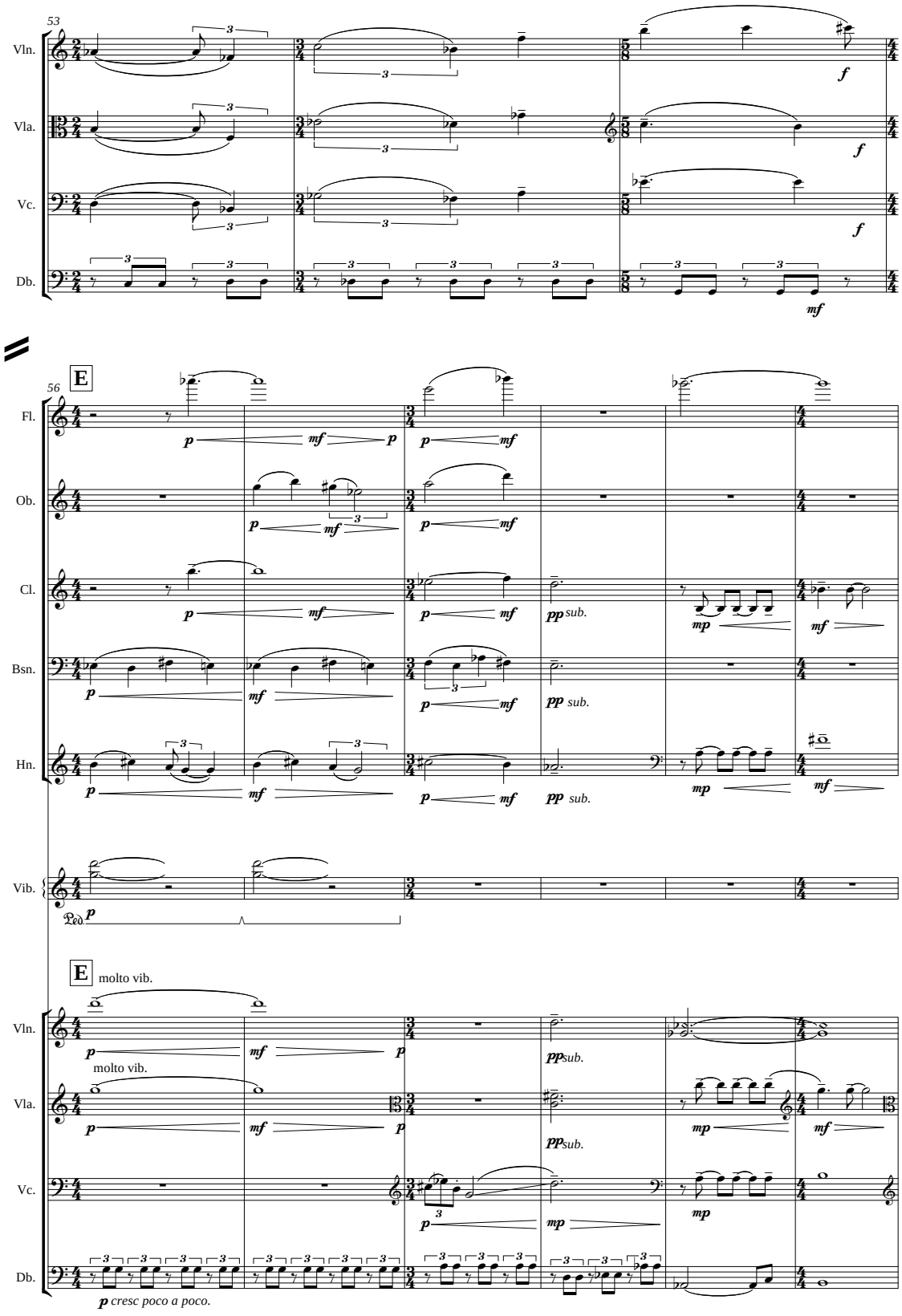

C
A tempo (♩ = 56)
24
Fl.
Cl.
Bsn.
Hn.
C
A tempo (♩ = 56)
non vib.
Vln.
non vib.
Vla.
non vib.
Vc.
Db.
p cresc poco a poco.

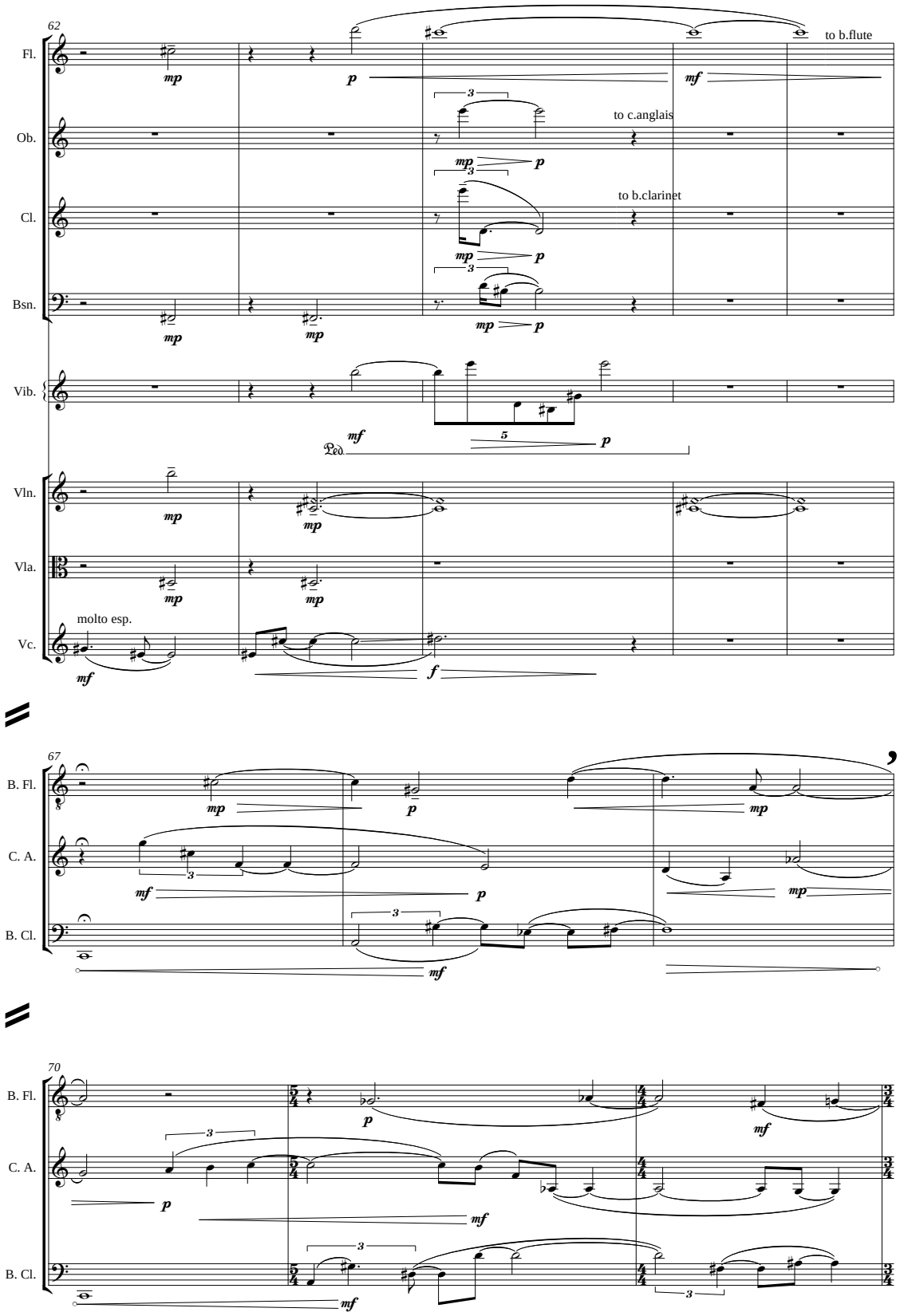

28
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Vln.
Vla.
Vc.
Db.
molto vib.
molto vib.
molto vib.
Ped
non cresc.

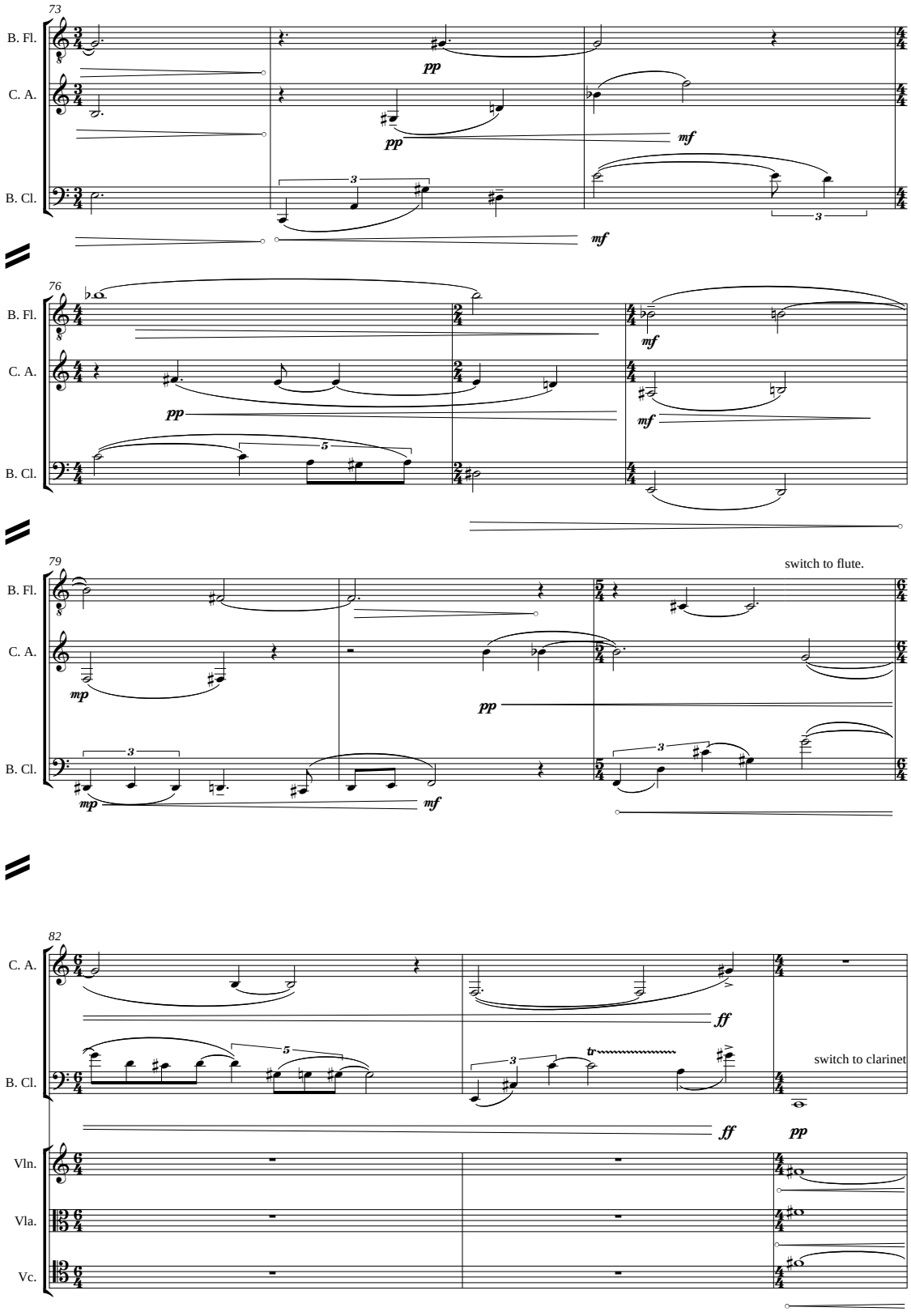

32
Fl.
Ob.
Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.
Db.
p
mf
pp
mp
sub.

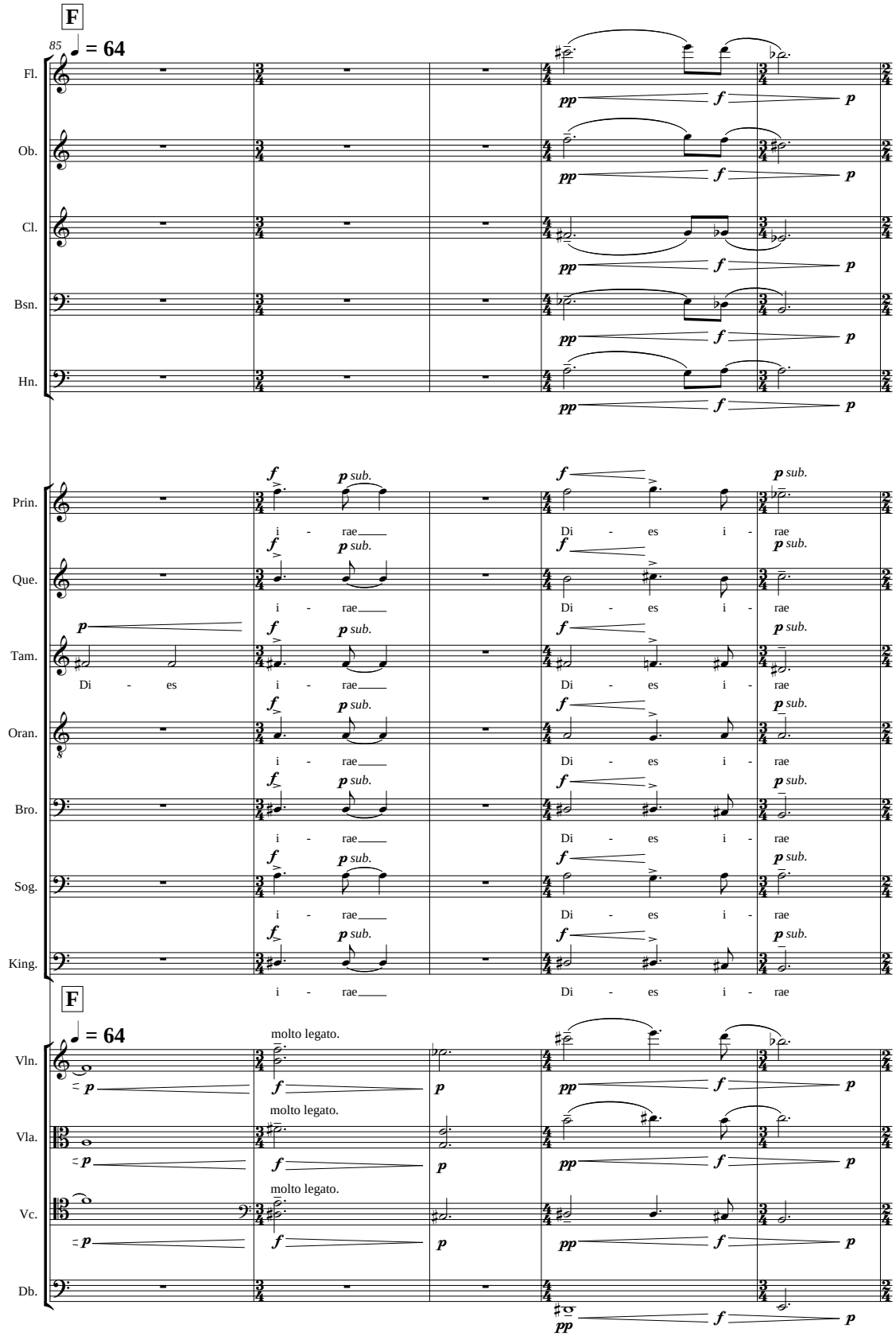

36
D
Fl.
Cl.
Bsn.
pp cresc.
f
D
Vln.
Vla.
Vc.
Db.
non vib.
p cresc poco a poco.
pp cresc poco a poco.
mf
42
Ob.
Hn.
Vib.
mp
Ped.
molto vib.
vib.
mp
sub.
pp sub.

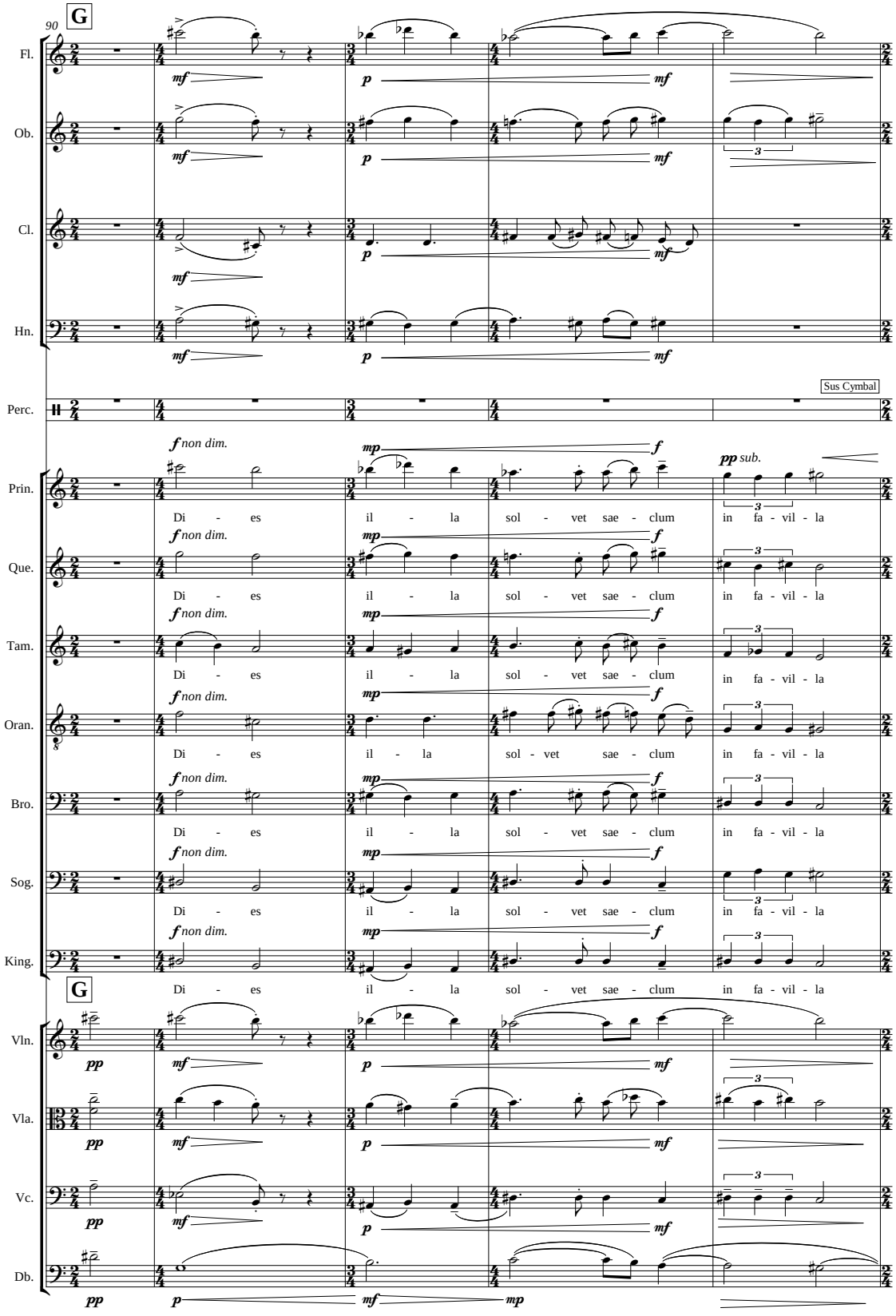

46
Fl.
Cl.
Bsn.
Hn.
Perc.
Triangles
Vln.
Vla.
Vc.
Db.
49
Ob.
Vib.
non vib.
cresc poco a poco.

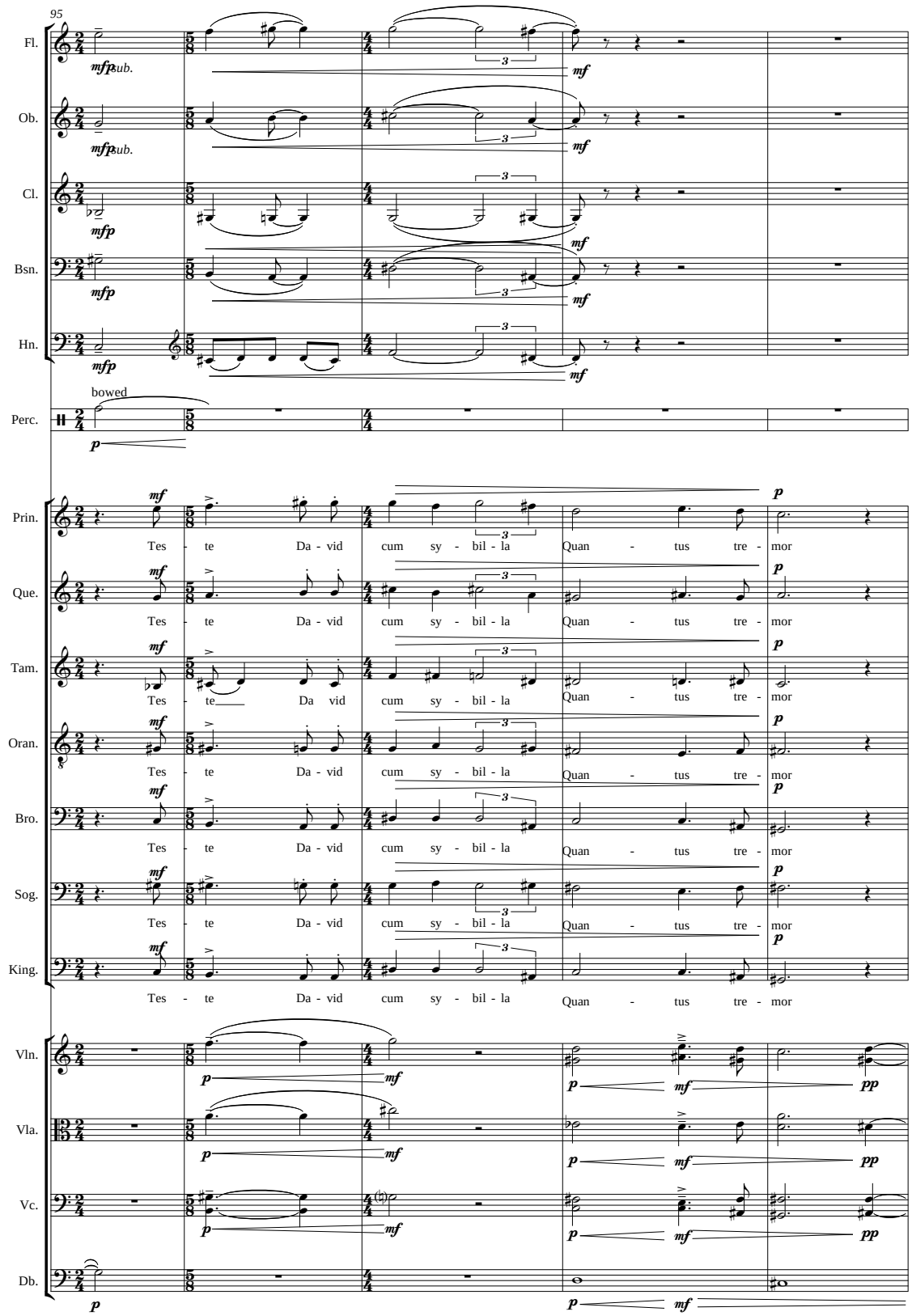

53
Vln.
Vla.
Vc.
Db.
f
mf
56
E
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
p
mf
pp sub.
mp
Ped.
E molto vib.
molto vib.
p cresc poco a poco.

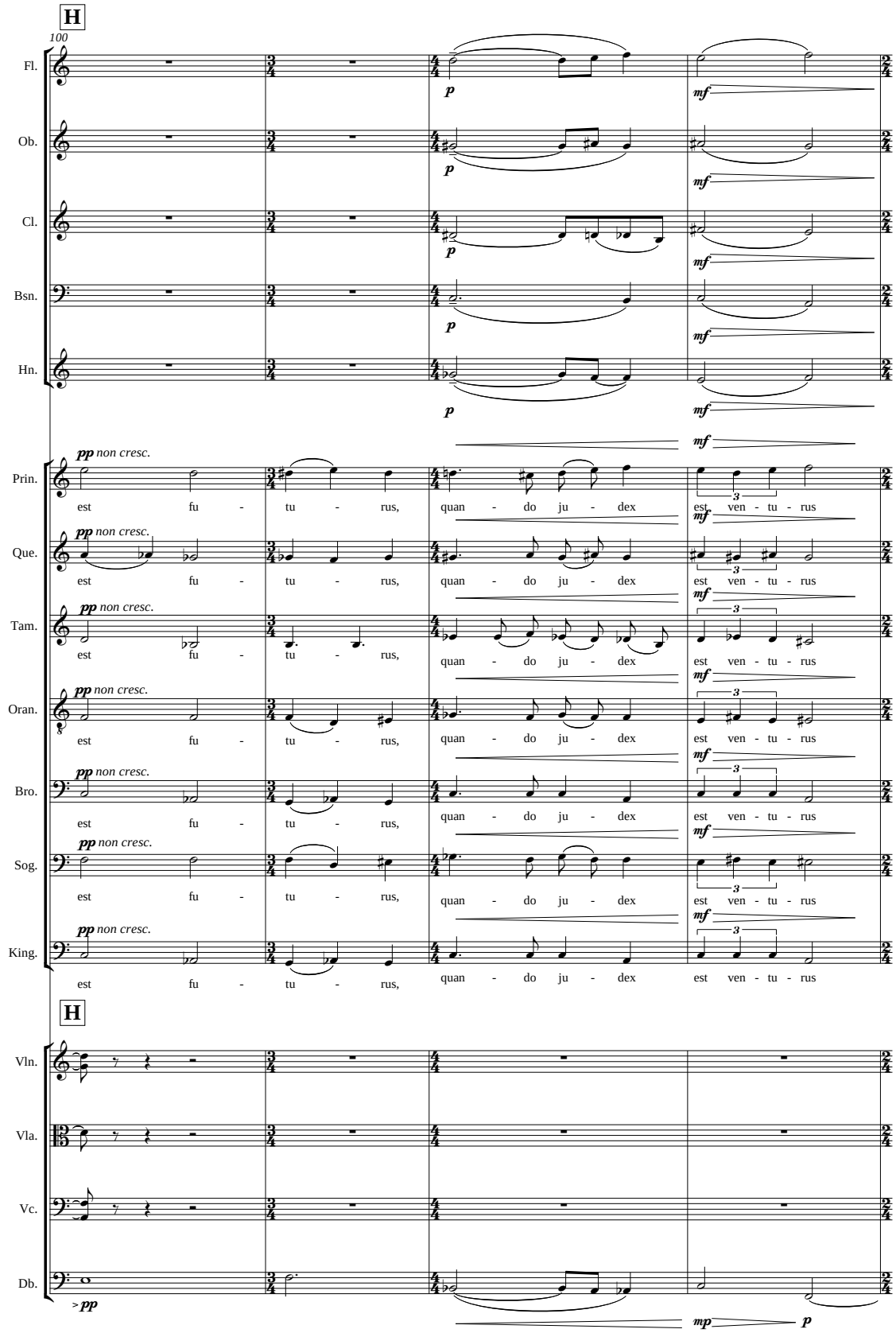

62
Fl.
Ob.
Cl.
Bsn.
Vib.
Vln.
Vla.
Vc.
to b.flute
to c.anglais
to b.clarinet
molto esp.
67
B. Fl.
C. A.
B. Cl.
70
B. Fl.
C. A.
B. Cl.

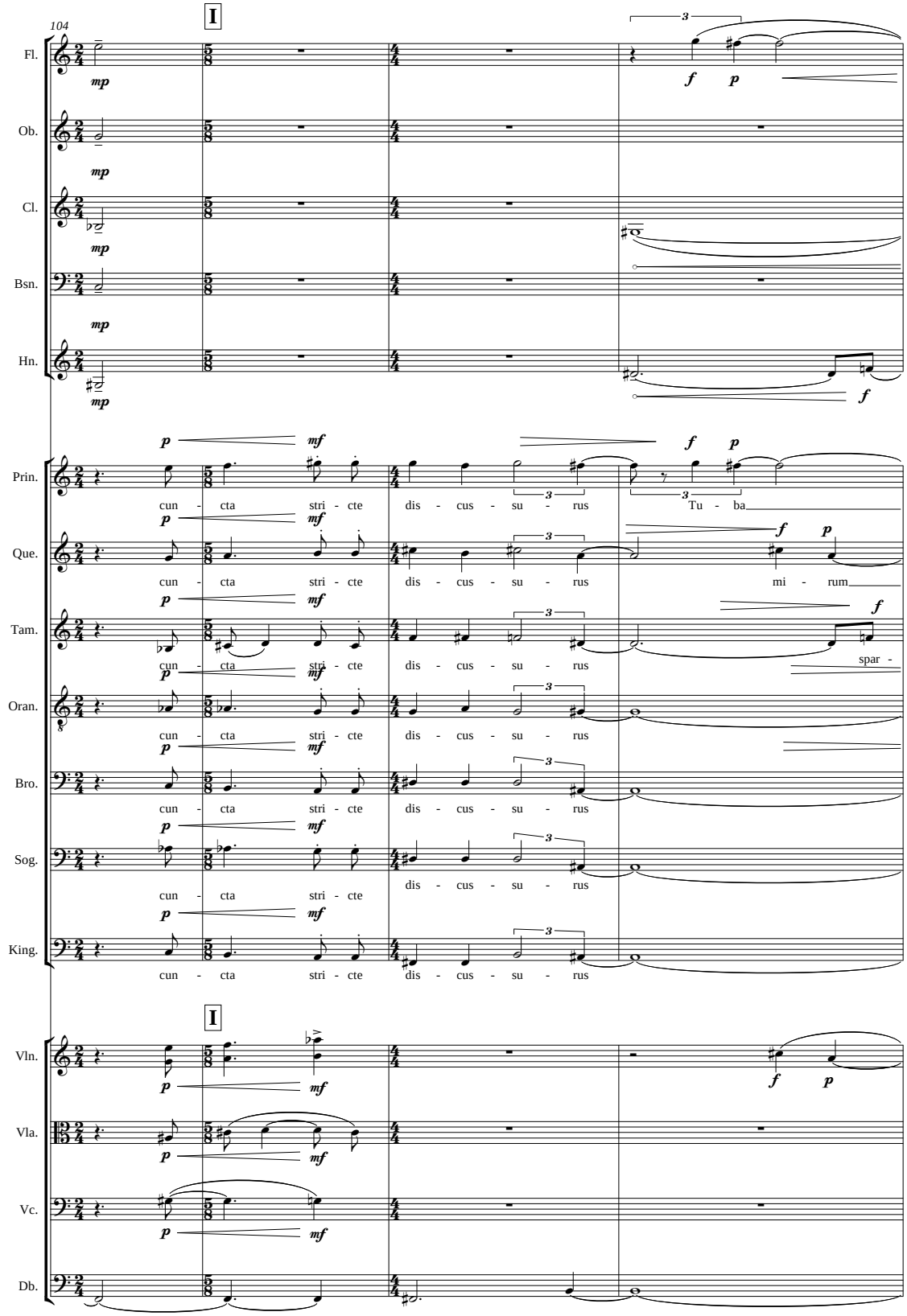

73
B. Fl.
C. A.
B. Cl.
pp
pp
mf
mf
3
3
76
B. Fl.
C. A.
B. Cl.
mf
pp
mf
5
79
switch to flute.
B. Fl.
C. A.
B. Cl.
mp
pp
mp
mf
3
3
82
C. A.
B. Cl.
Vln.
Vla.
Vc.
ff
ff
pp
5
3
tr
switch to clarinet

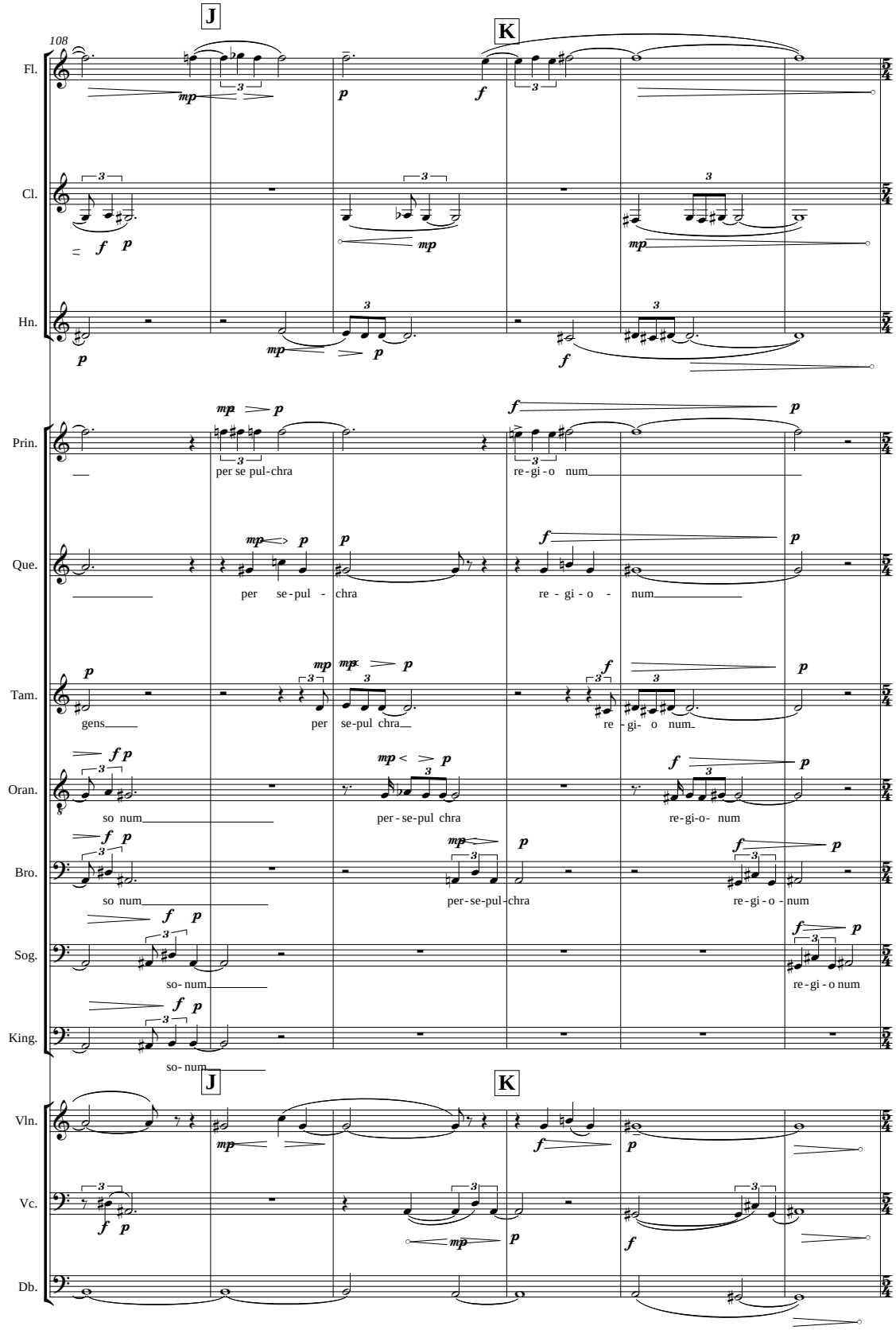

F
85
♩ = 64
Fl.
Ob.
Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Di - es i - rae
F
♩ = 64
molto legato.
Vln.
Vla.
Vc.
Db.

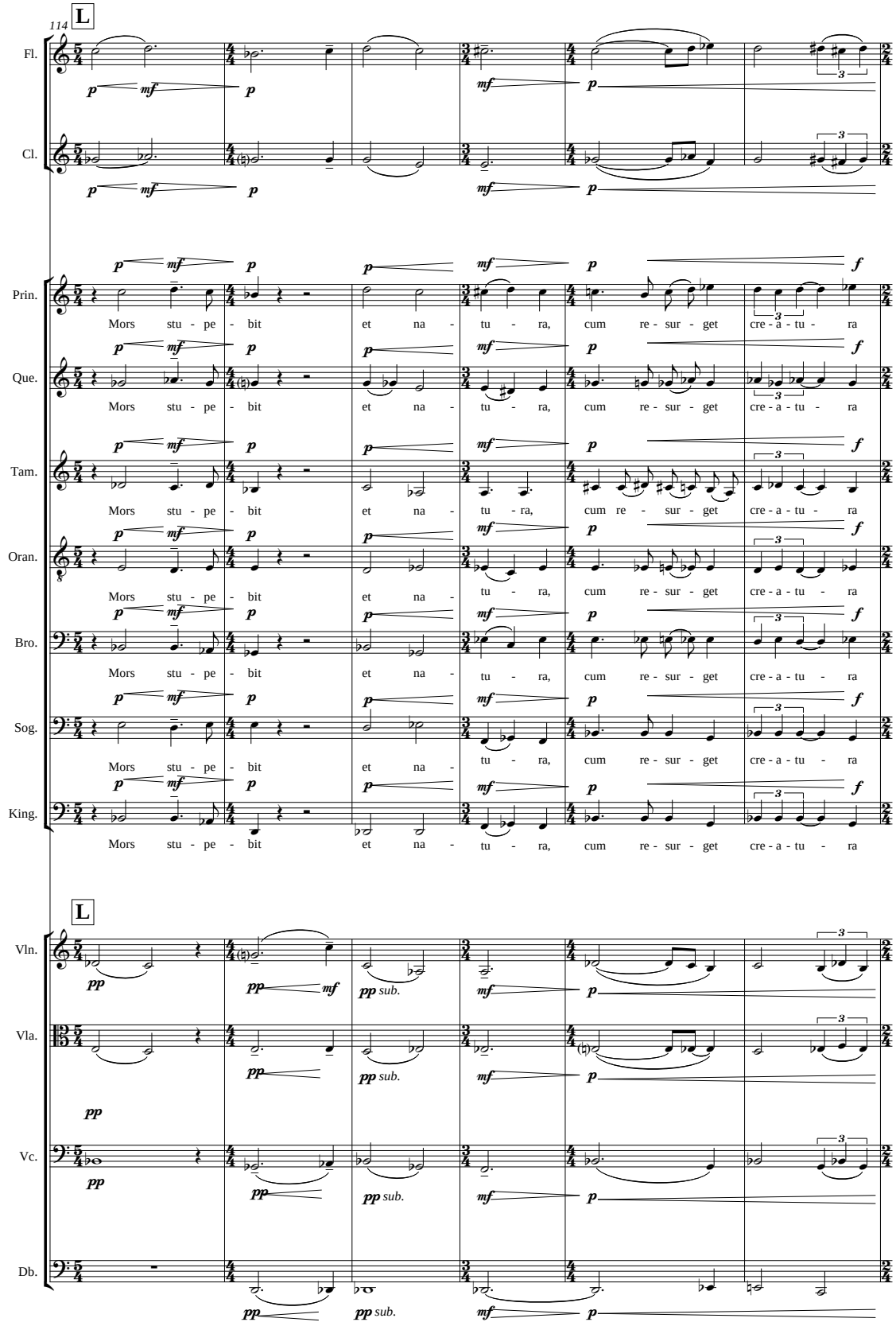

90
G
Fl.
Ob.
Cl.
Hn.
Perc.
Sus Cymbal
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
mf
p
mf
f non dim.
mp
f
pp sub.
Di - es il - la sol - vet sae - clum in fa - vil - la
Di - es il - la sol - vet sae - clum in fa - vil - la
Di - es il - la sol - vet sae - clum in fa - vil - la
Di - es il - la sol - vet sae - clum in fa - vil - la
Di - es il - la sol - vet sae - clum in fa - vil - la
Di - es il - la sol - vet sae - clum in fa - vil - la
Di - es il - la sol - vet sae - clum in fa - vil - la
G
pp
p
mf
mp

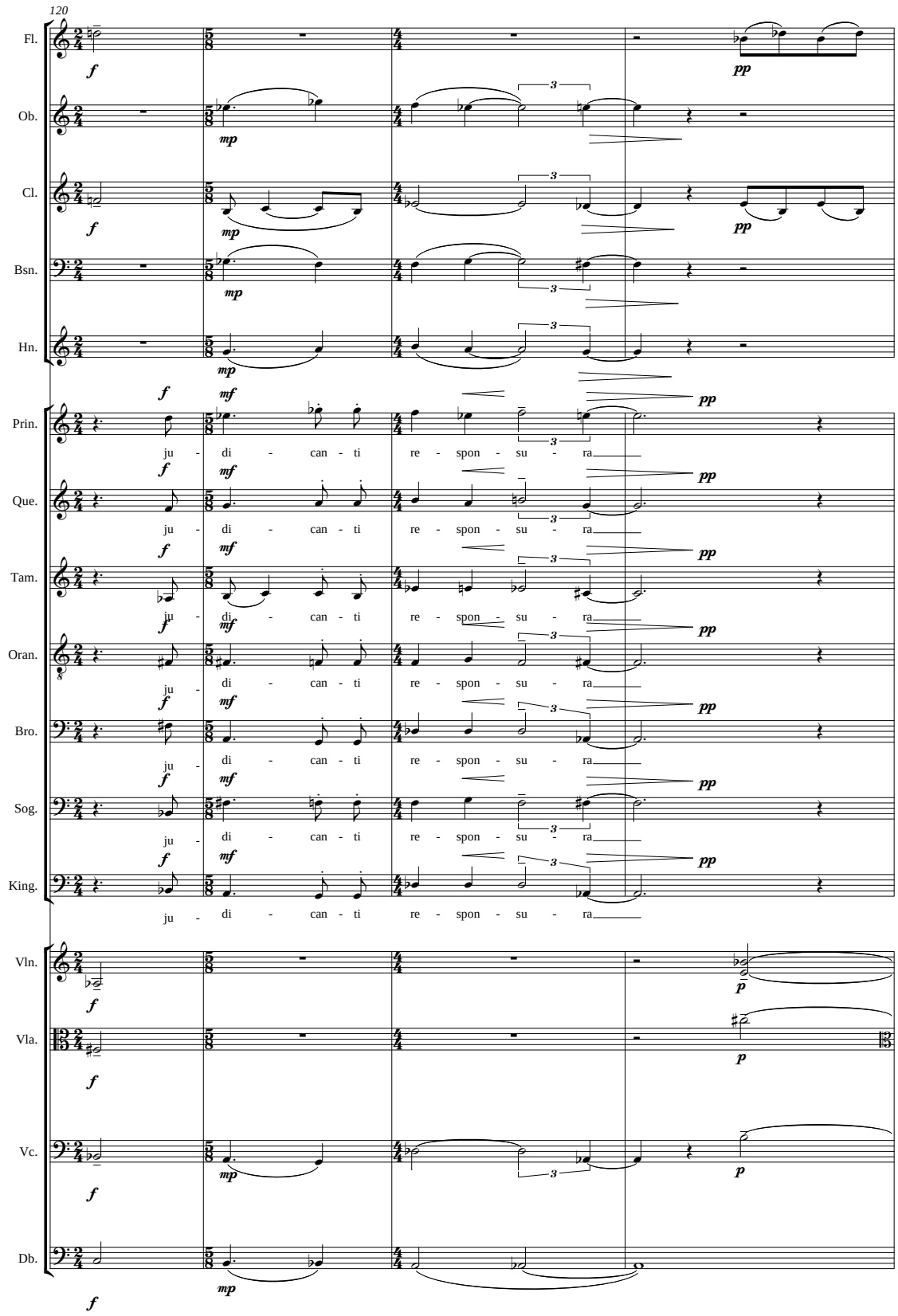

95
Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
mfp sub.
mfp
mf
bowed
p
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Tes - te Da - vid cum sy - bil - la Quan - tus tre - mor
Tes - te Da vid cum sy - bil - la Quan - tus tre - mor
Vln.
Vla.
Vc.
Db.
pp

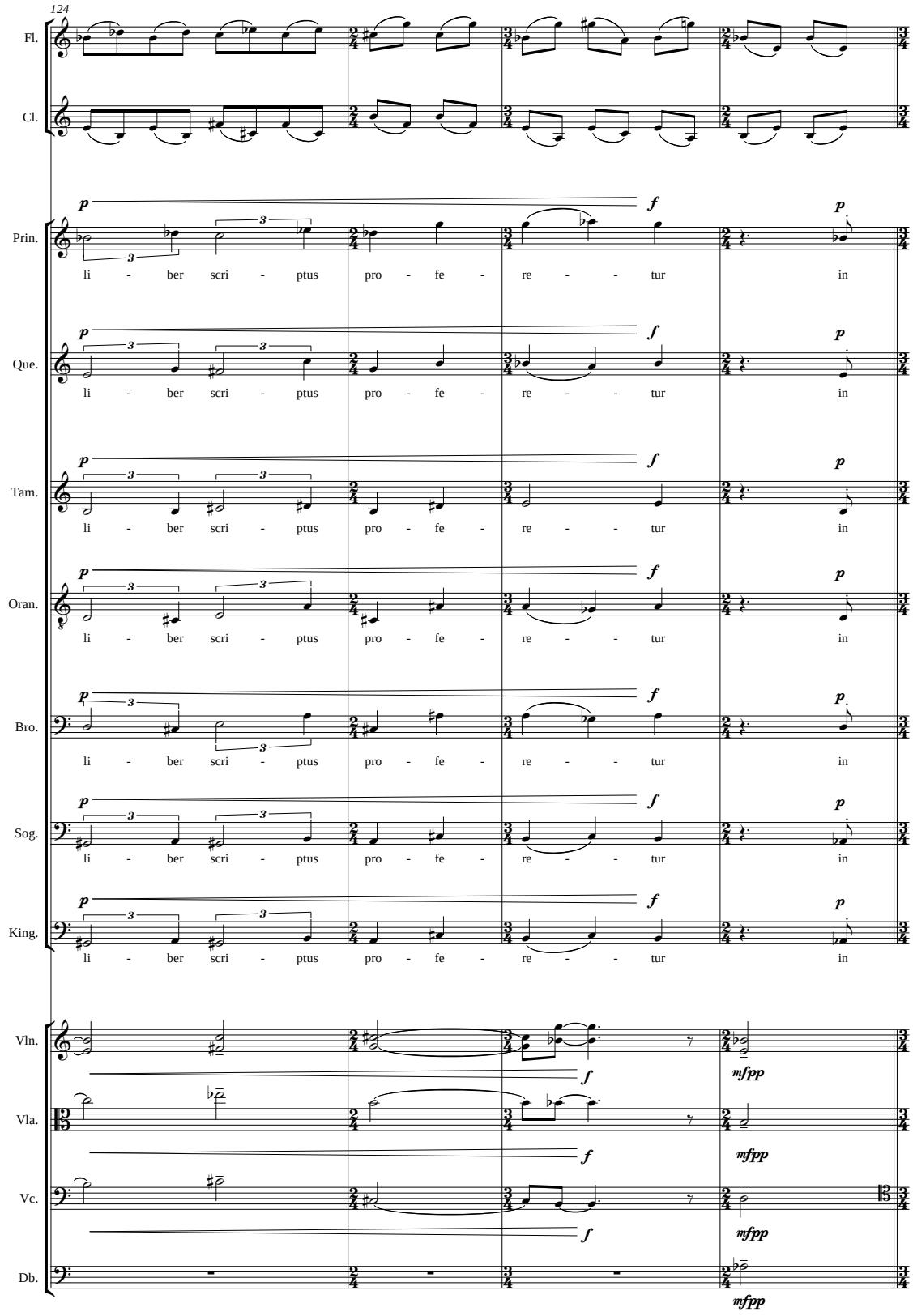

H
100
Fl.
Ob.
Cl.
Bsn.
Hn.
p
mf
pp non cresc.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
est fu - tu - rus, quan - do ju - dex est ven - tu - rus
H
Vln.
Vla.
Vc.
Db.
>pp
mp
p

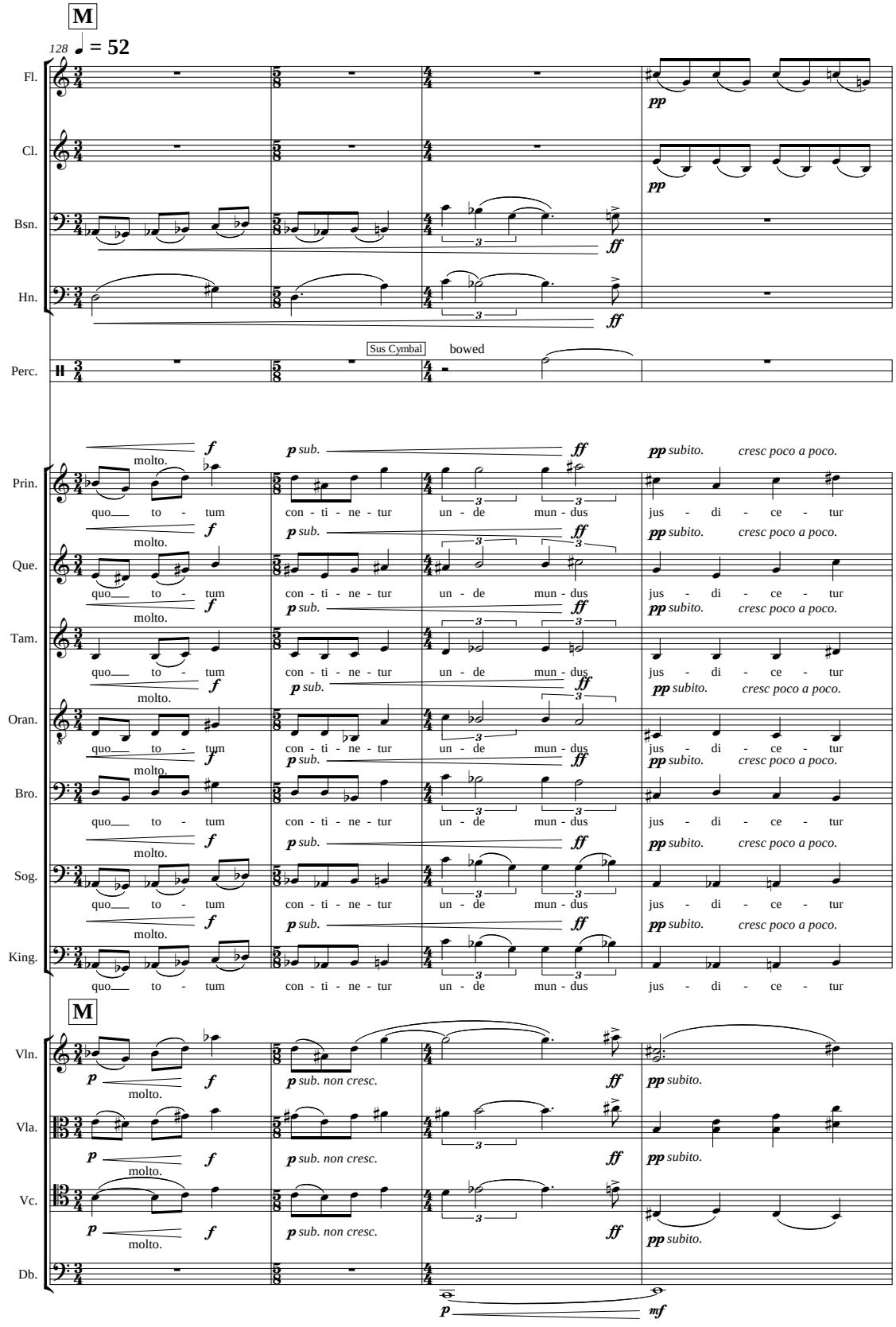

104
I
Fl.
Ob.
Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
cun - cta stri - cte dis - cus - su - rus
Tu - ba
mi - rum
spar -

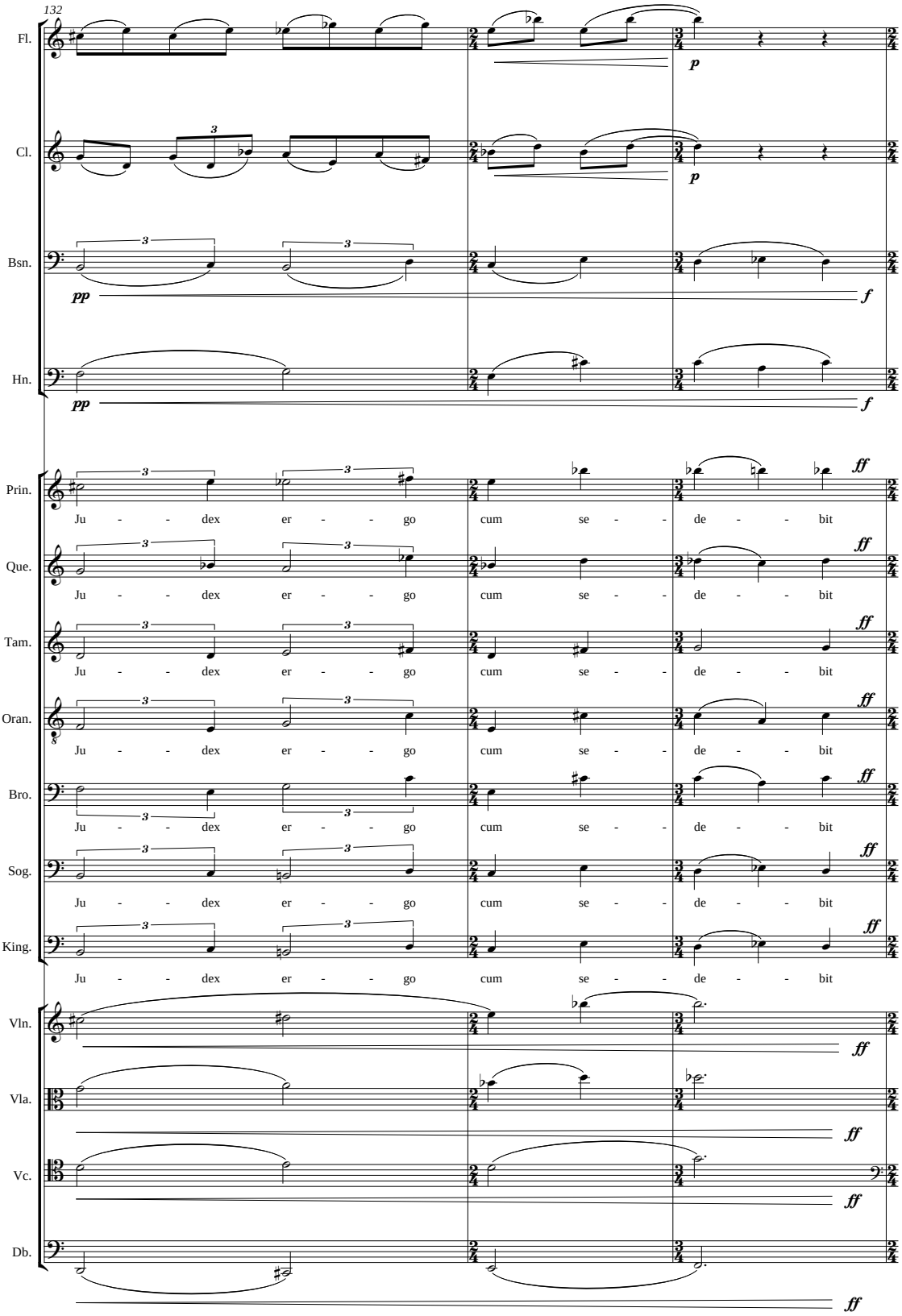

108
J
K
Fl.
Cl.
Hn.
Prin.
per se pul-chra
re-gi-o num
Que.
per se-pul - chra
re - gi - o - num
Tam.
gens
per se-pul chra
re - gi- o num
Oran.
so num
per-se-pul chra
re-gi-o- num
Bro.
so num
per-se-pul-chra
re-gi-o-num
Sog.
so- num
re-gi-o num
King.
so- num
J
K
Vln.
Vc.
Db.

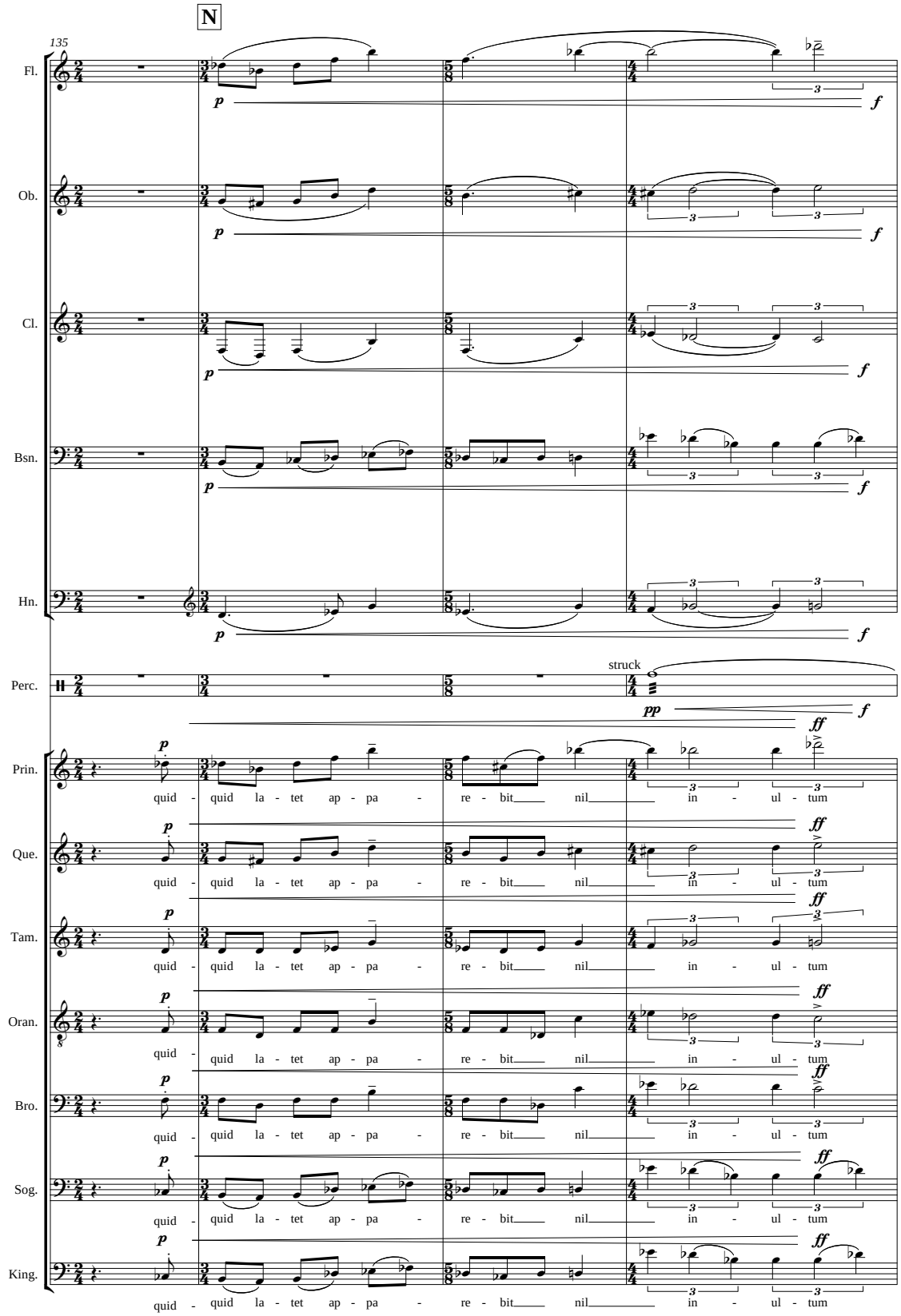

114
L
Fl.
Cl.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Mors stu - pe - bit et na - tu - ra, cum re - sur - get cre - a - tu - ra
L
Vln.
Vla.
Vc.
Db.
pp sub.

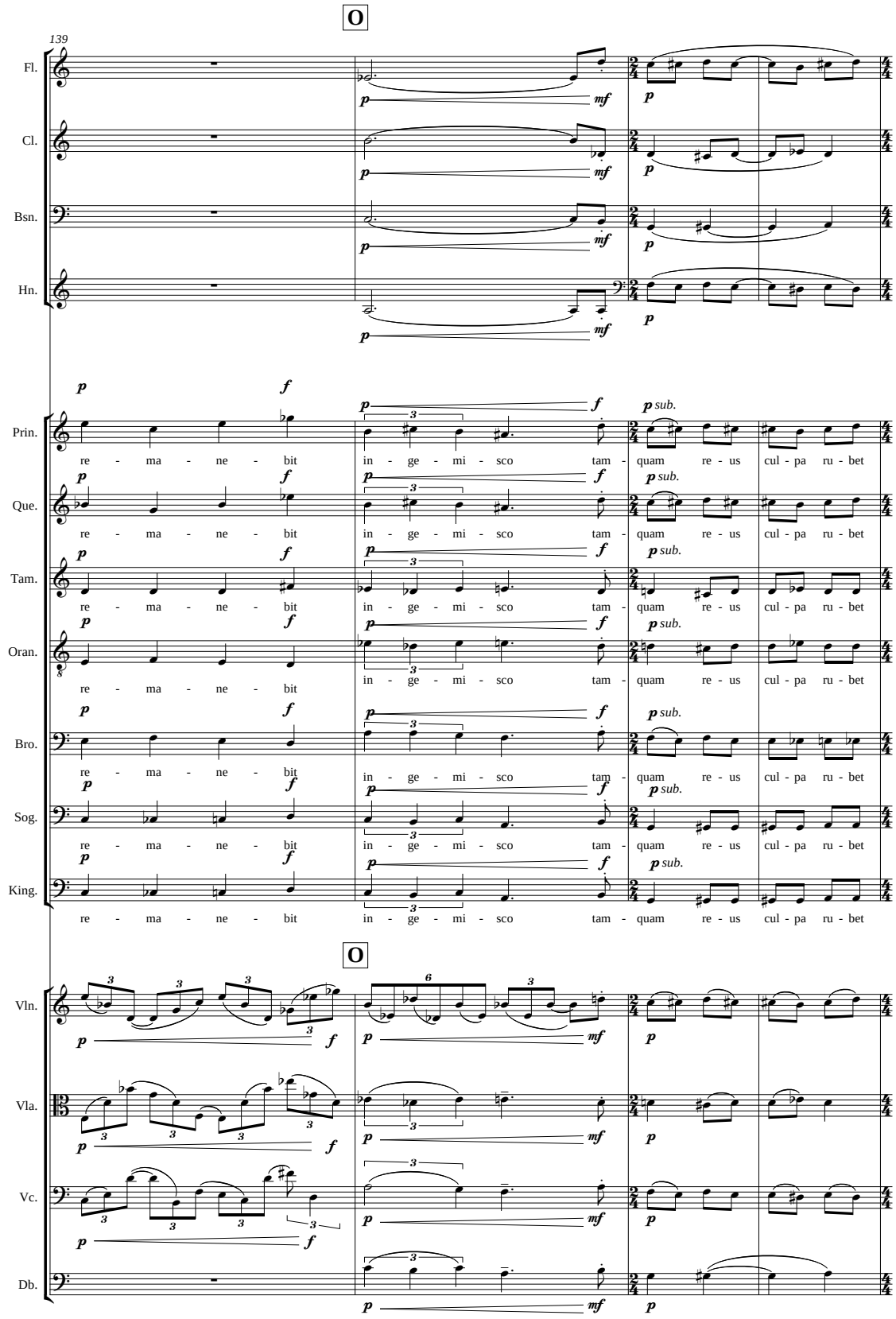

120
Fl.
Ob.
Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
ju - di - can - ti re - spon - su - ra

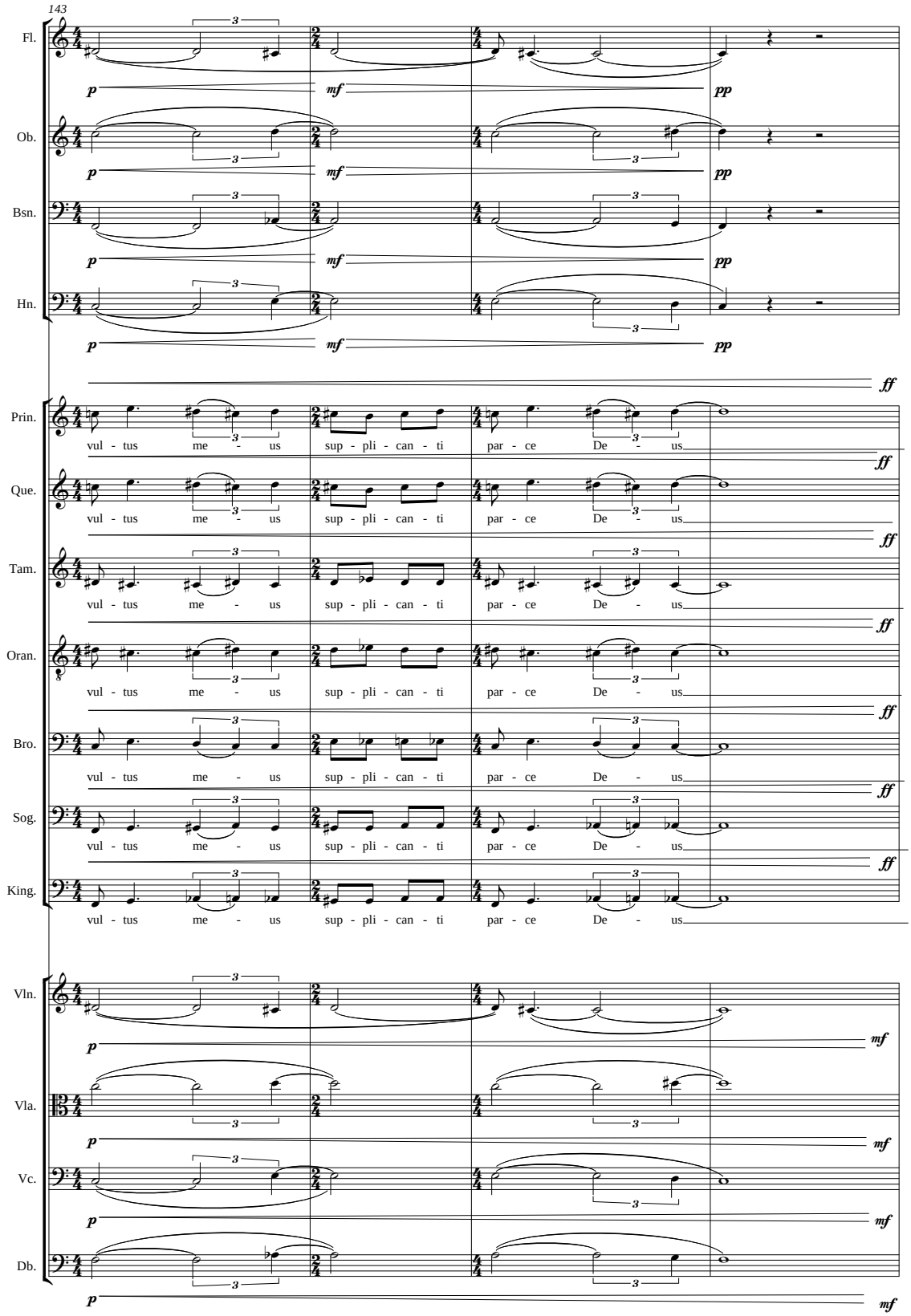

124
Fl.
Cl.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
li - ber scri - ptus pro - fe - re - - tur in
p
f
p
mfpp

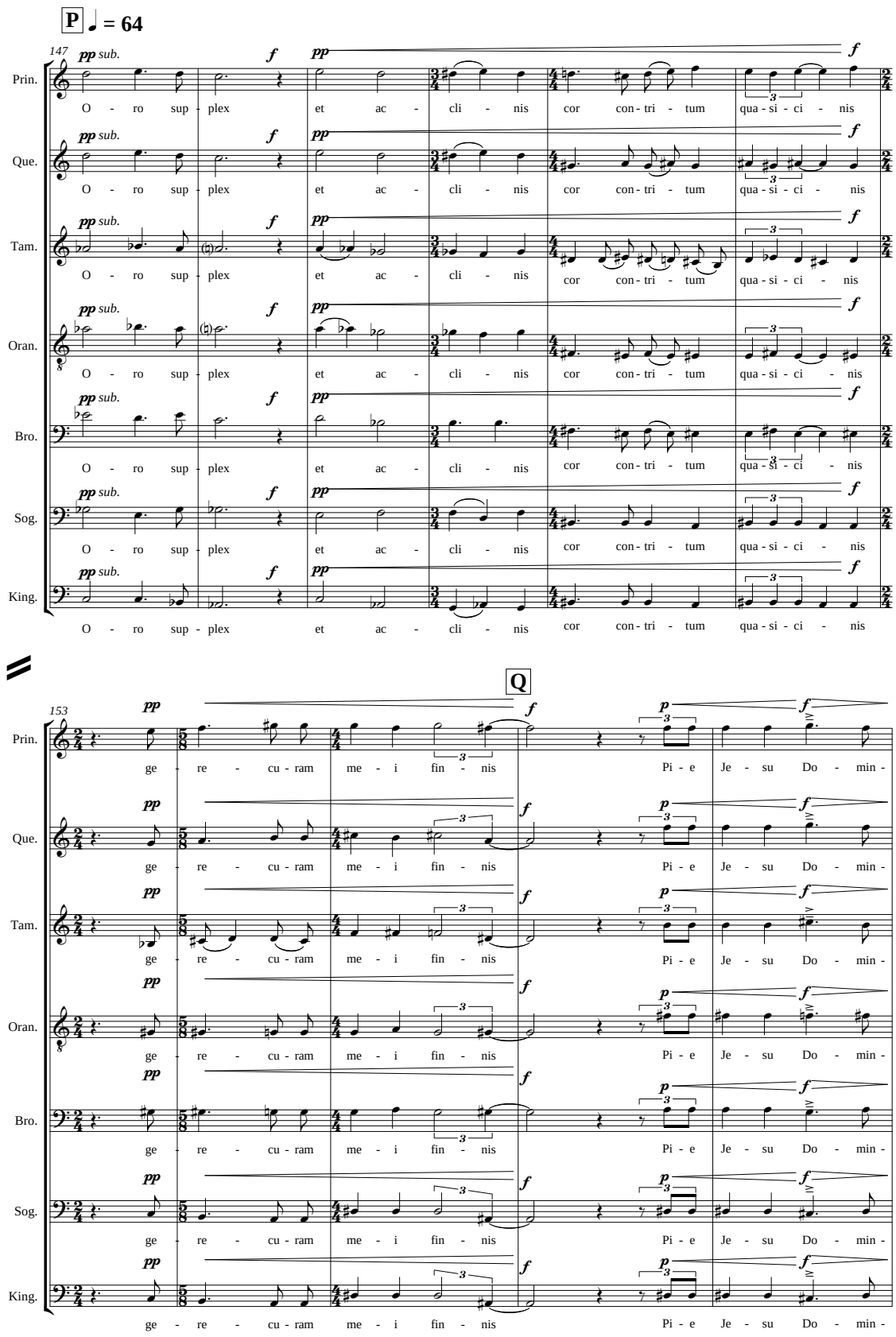

M
128 = 52
Fl.
Cl.
Bsn.
Hn.
Perc.
Sus Cymbal
bowed
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
molto.
sub.
subito.
cresc poco a poco.
quo to - tum
con - ti - ne - tur
un - de
mun - dus
jus - di - ce - tur
M
Vln.
Vla.
Vc.
Db.
sub. non cresc.

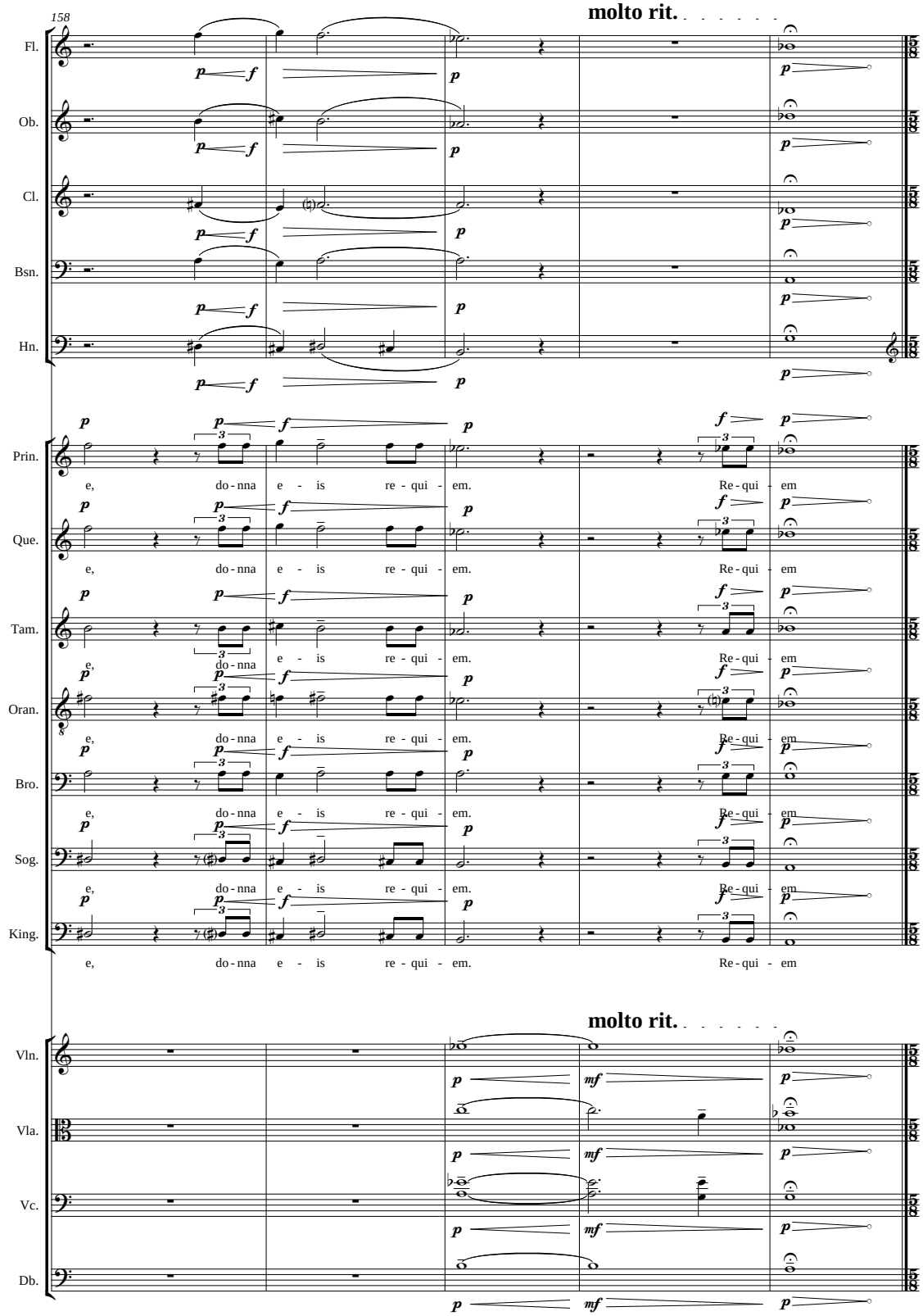

132
Fl.
Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
Ju - - - dex er - - - go cum se - - - de - - - bit
pp
p
f
ff


N
135
Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
struck
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
quid - quid la - tet ap - pa - re - bit nil in - ul - tum


O
139
Fl.
Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
re - ma - ne - bit in - ge - mi - sco tam - quam re - us cul - pa ru - bet
O
Vln.
Vla.
Vc.
Db.

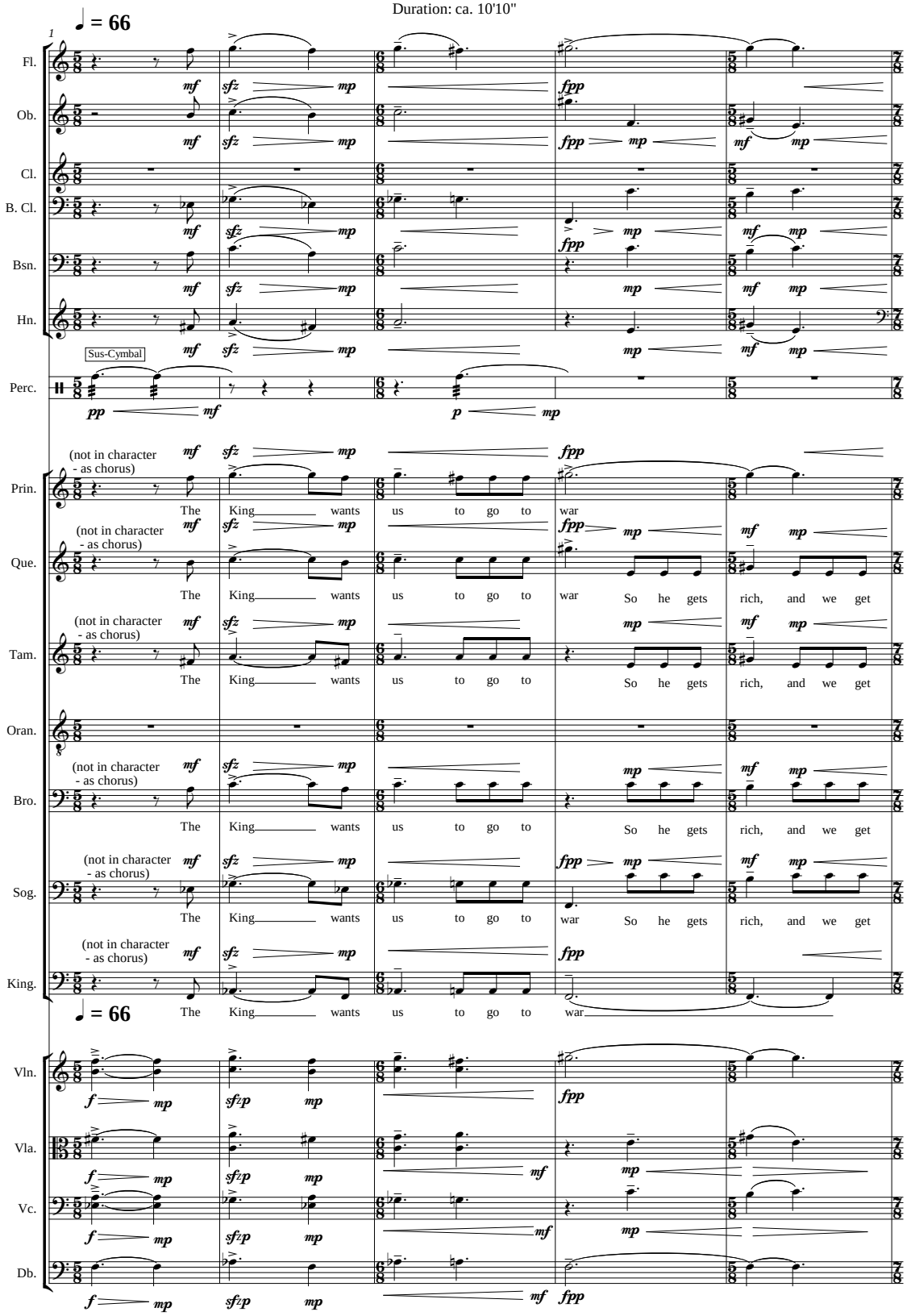

143
Fl.
Ob.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
vul - tus me - us sup - pli - can - ti par - ce De - us

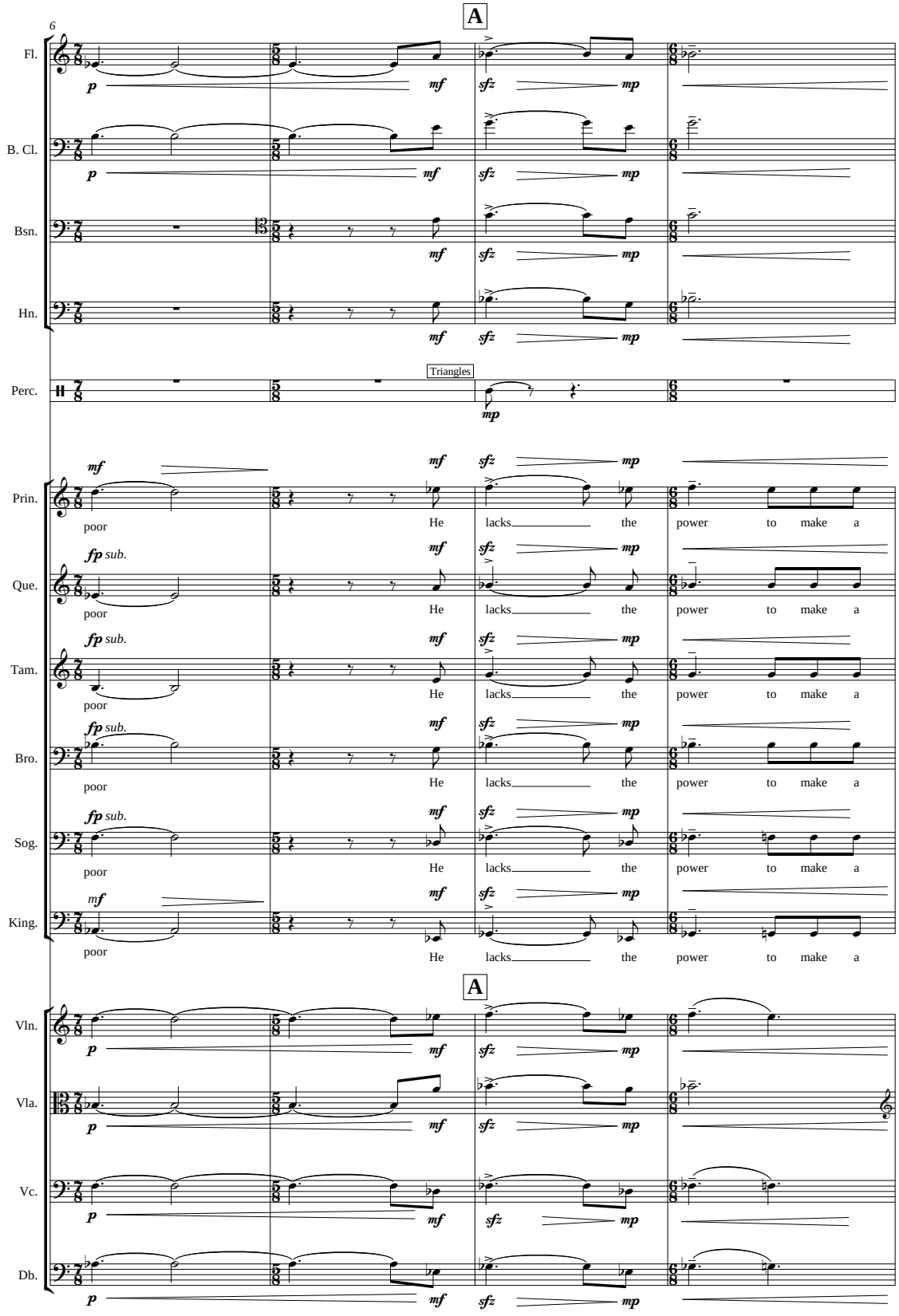

P
♩ = 64
147
pp sub.
f
pp
f
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
O - ro sup - plex et ac - cli - nis cor con - tri - tum qua - si - ci - nis
Q
153
pp
f
p
ge - re - cu - ram me - i fin - nis Pi - e Je - su Do - min -

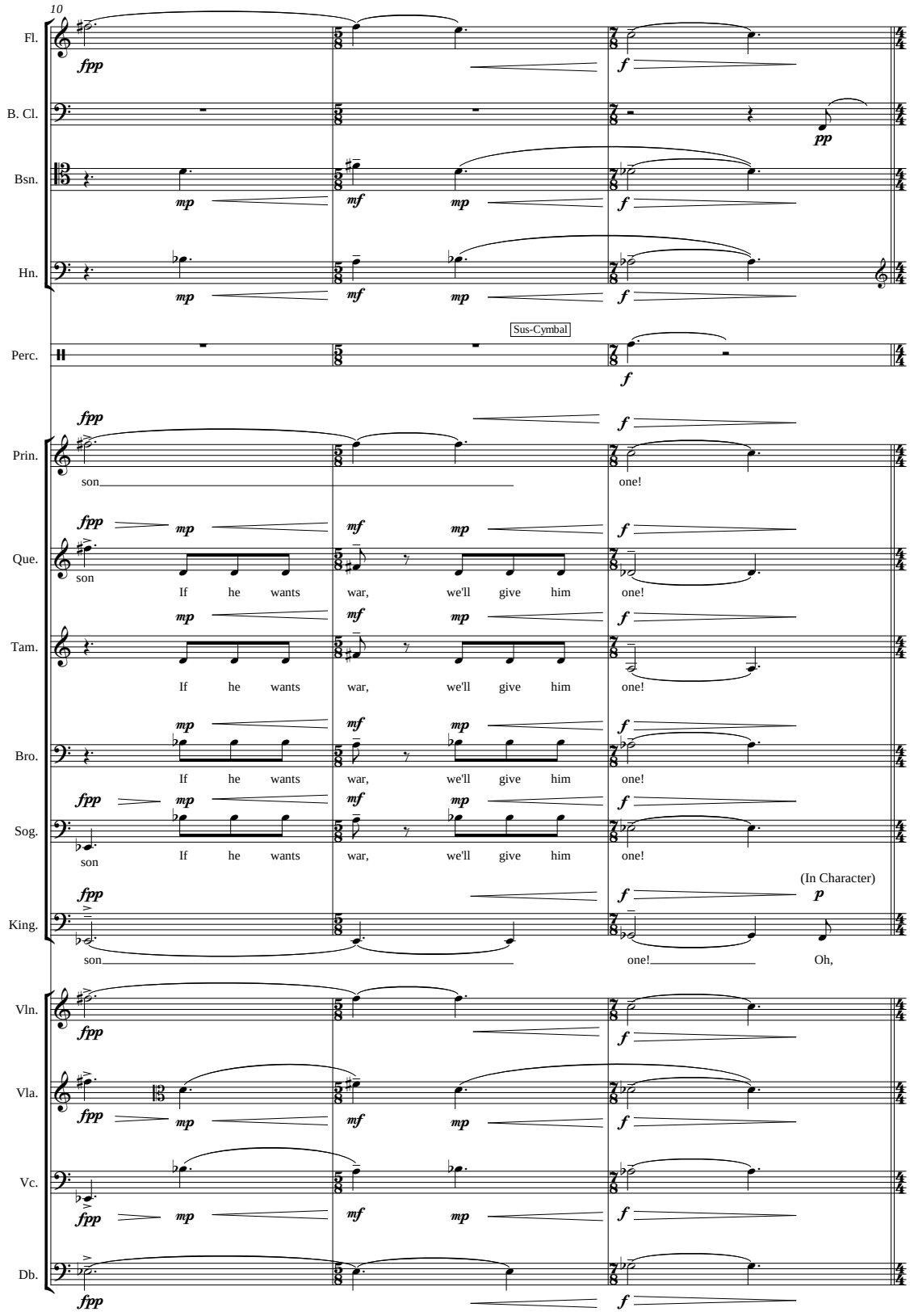

158
molto rit.
Fl.
Ob.
Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
e, do-nna e - is re - qui - em. Re-qui - em
molto rit.
Vln.
Vla.
Vc.
Db.

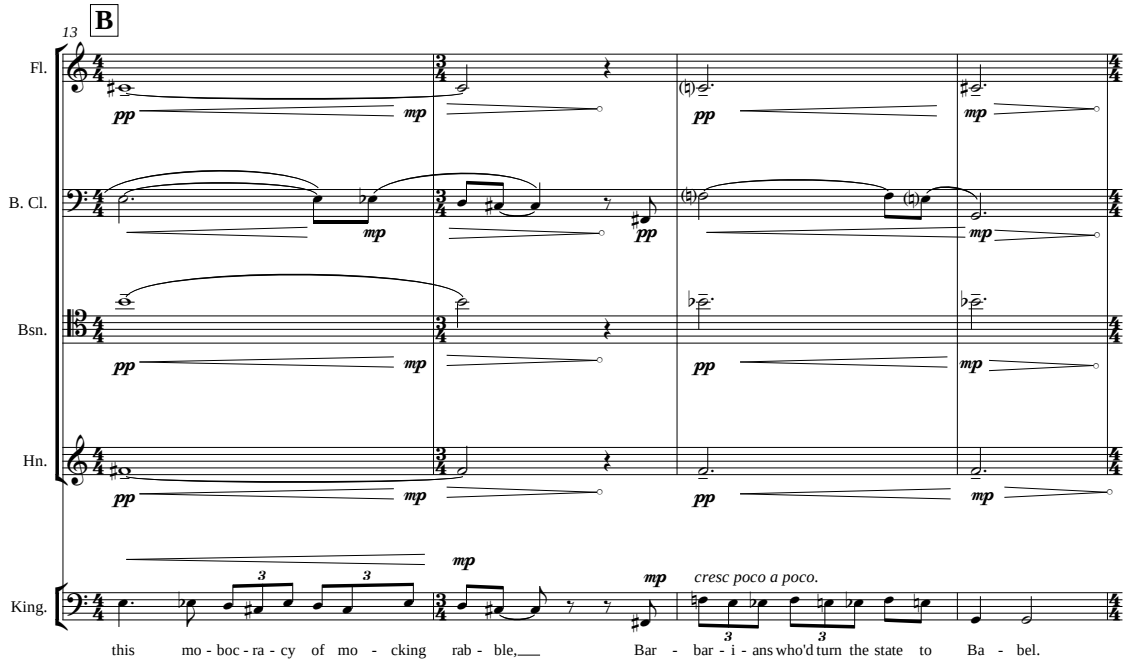
Scene 3

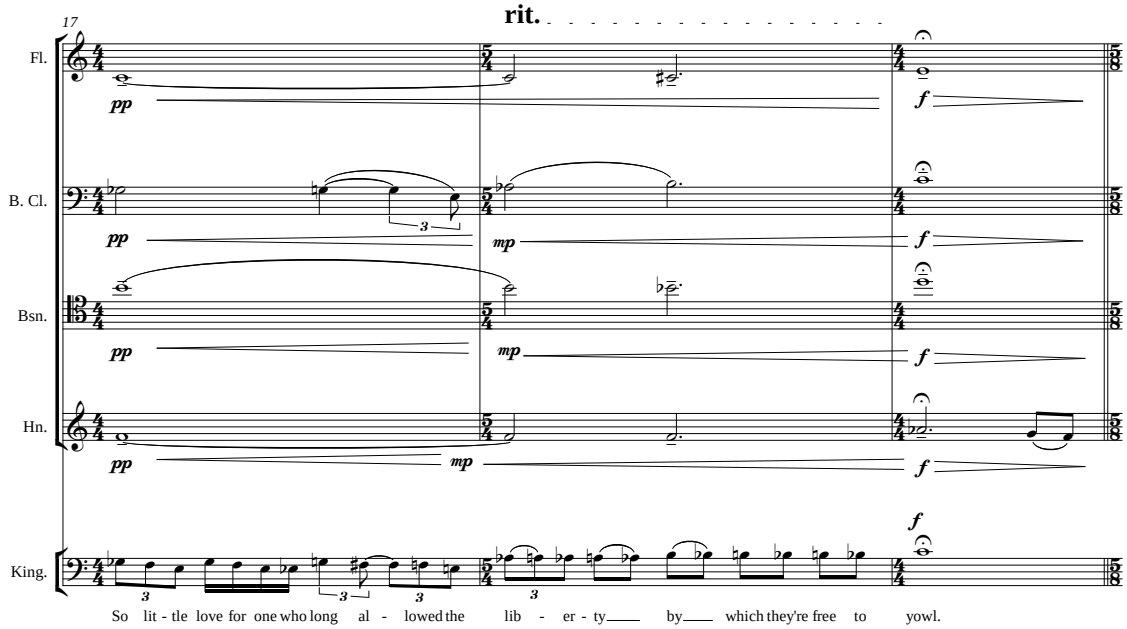
Duration: ca. 10'10"

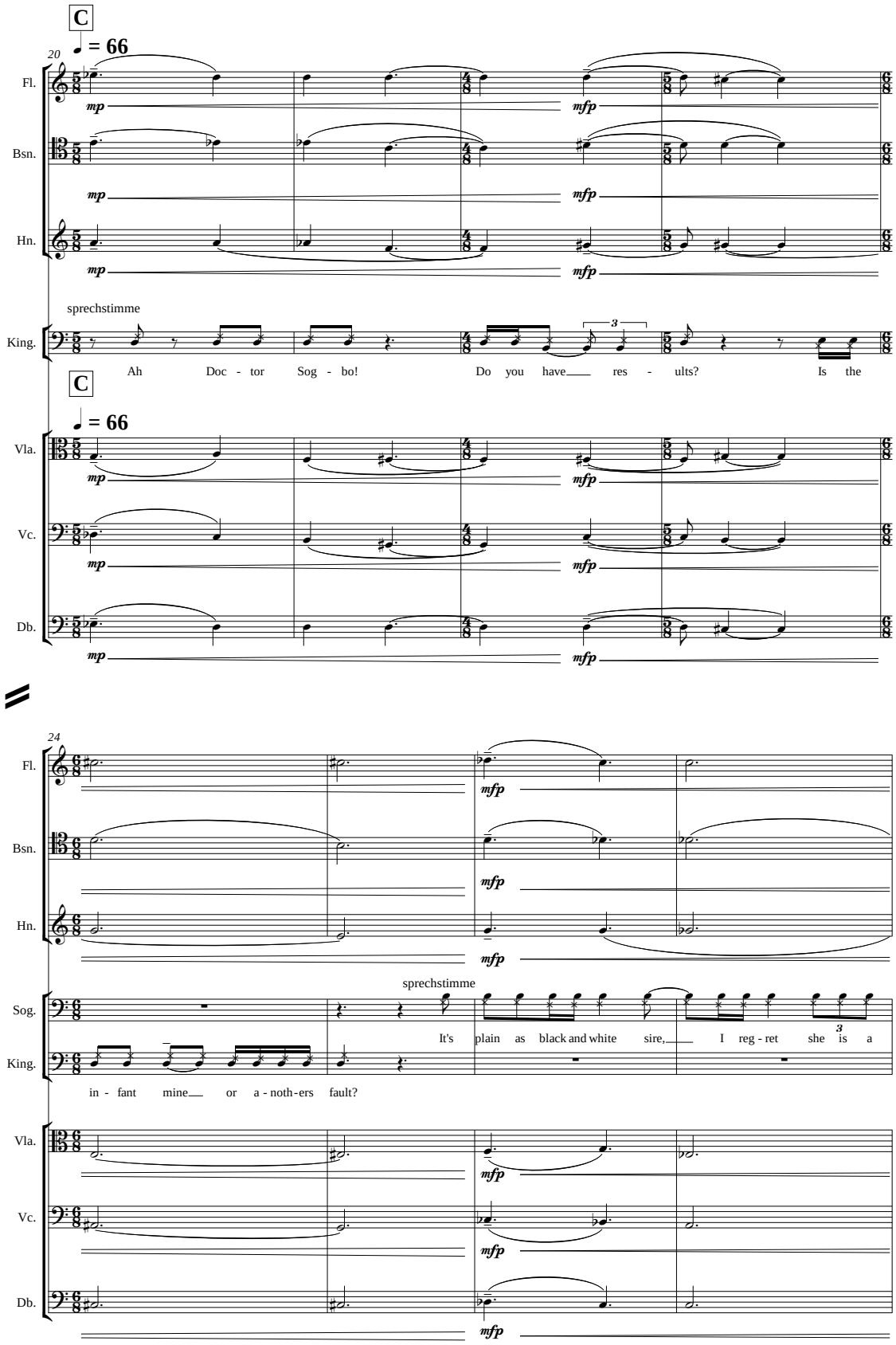


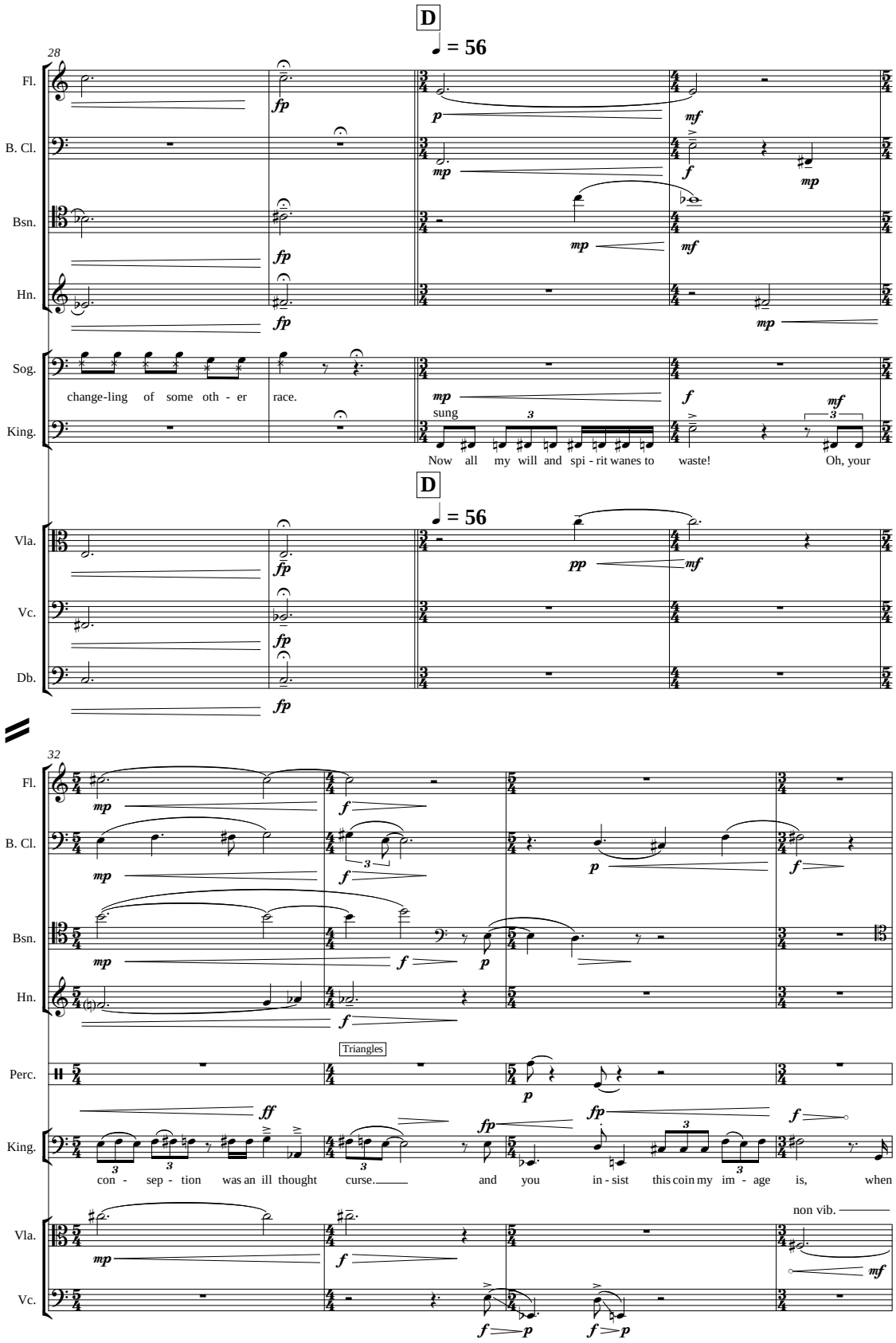

A
6
Fl.
B. Cl.
Bsn.
Hn.
Perc.
Triangles
Prin.
Que.
Tam.
Bro.
Sog.
King.
poor
He lacks the power to make a
fp sub.
A
Vln.
Vla.
Vc.
Db.

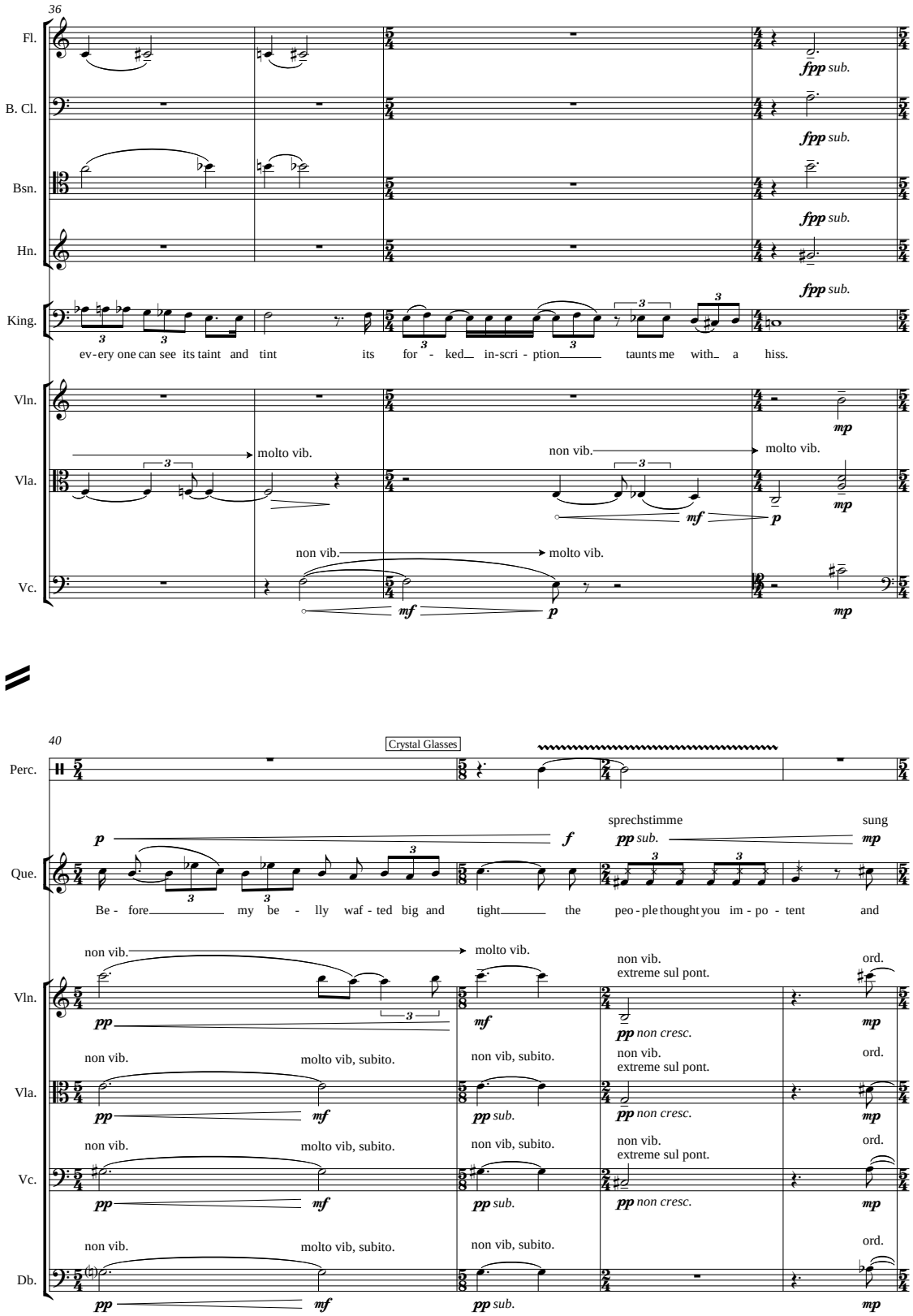

10
Fl.
B. Cl.
Bsn.
Hn.
Perc.
Sus-Cymbal
Prin.
Que.
Tam.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
son
one!
If he wants war, we'll give him one!
(In Character)
Oh,

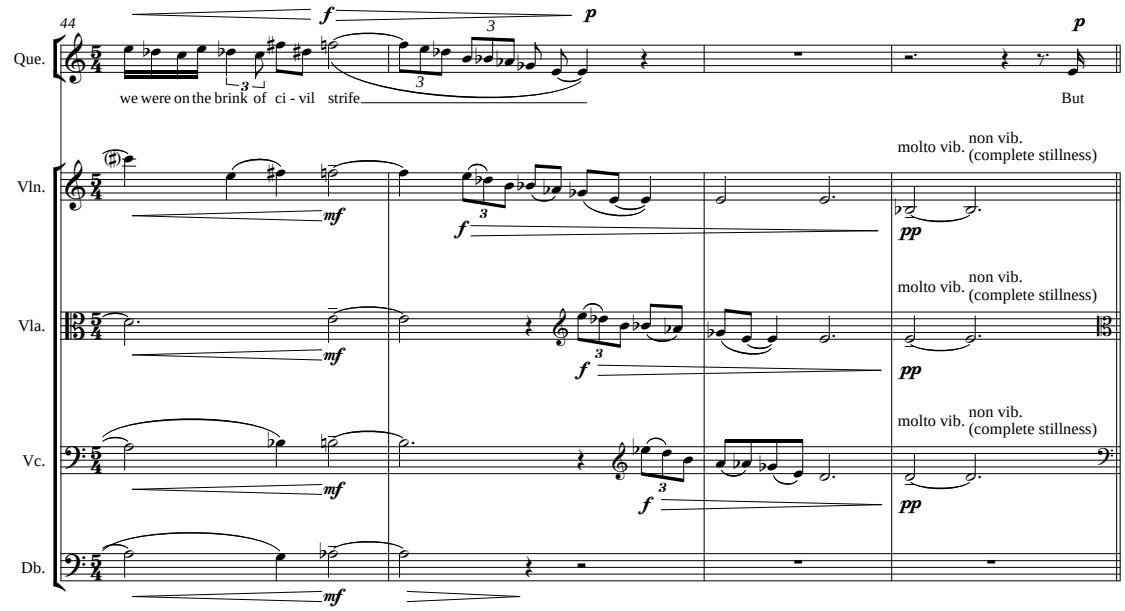

B
13
Fl.
B. Cl.
Bsn.
Hn.
King.
pp
mp
cresc poco a poco.
this mo - boc - ra - cy of mo - cking rab - ble, Bar - bar - i - ans who'd turn the state to Ba - bel.

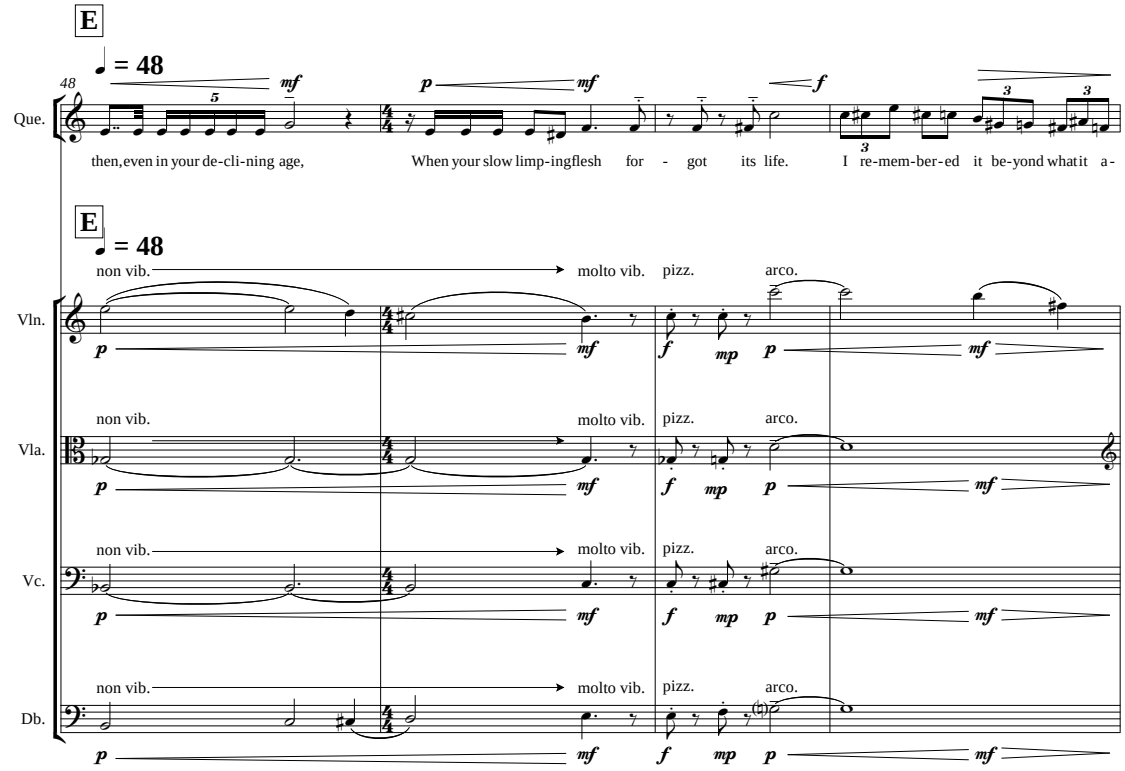

rit.
17
Fl.
B. Cl.
Bsn.
Hn.
King.
pp
mp
f
So lit - tle love for one who long al - lowed the lib - er - ty by which they're free to yowl.

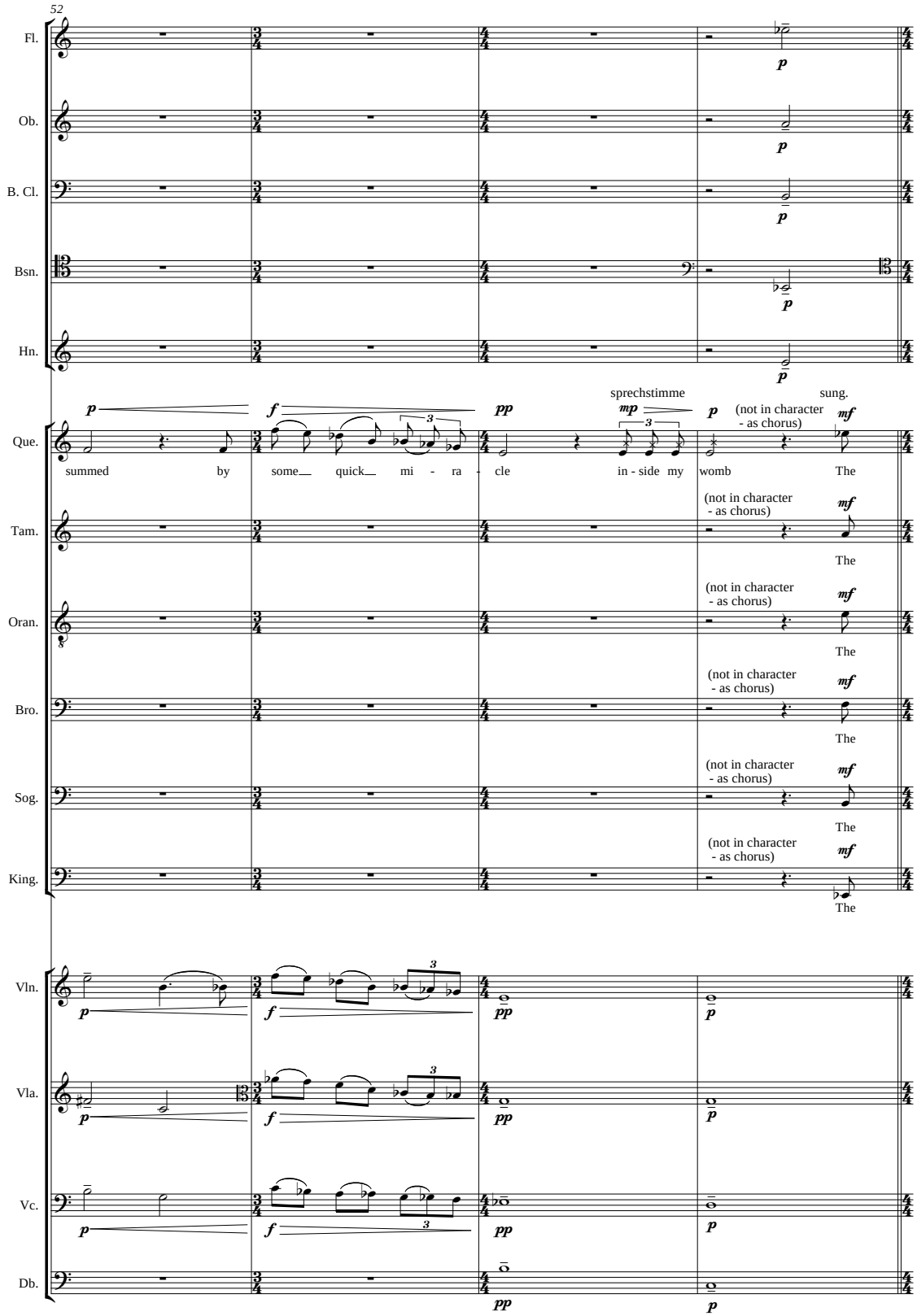

C
♩ = 66
20
Fl.
Bsn.
Hn.
mp
mfp
sprechstimme
King.
Ah Doc - tor Sog - bo! Do you have res - ults? Is the
C
♩ = 66
Vla.
Vc.
Db.
24
Sog.
It's plain as black and white sire, I reg - ret she is a
in - fant mine or a - noth - ers fault?

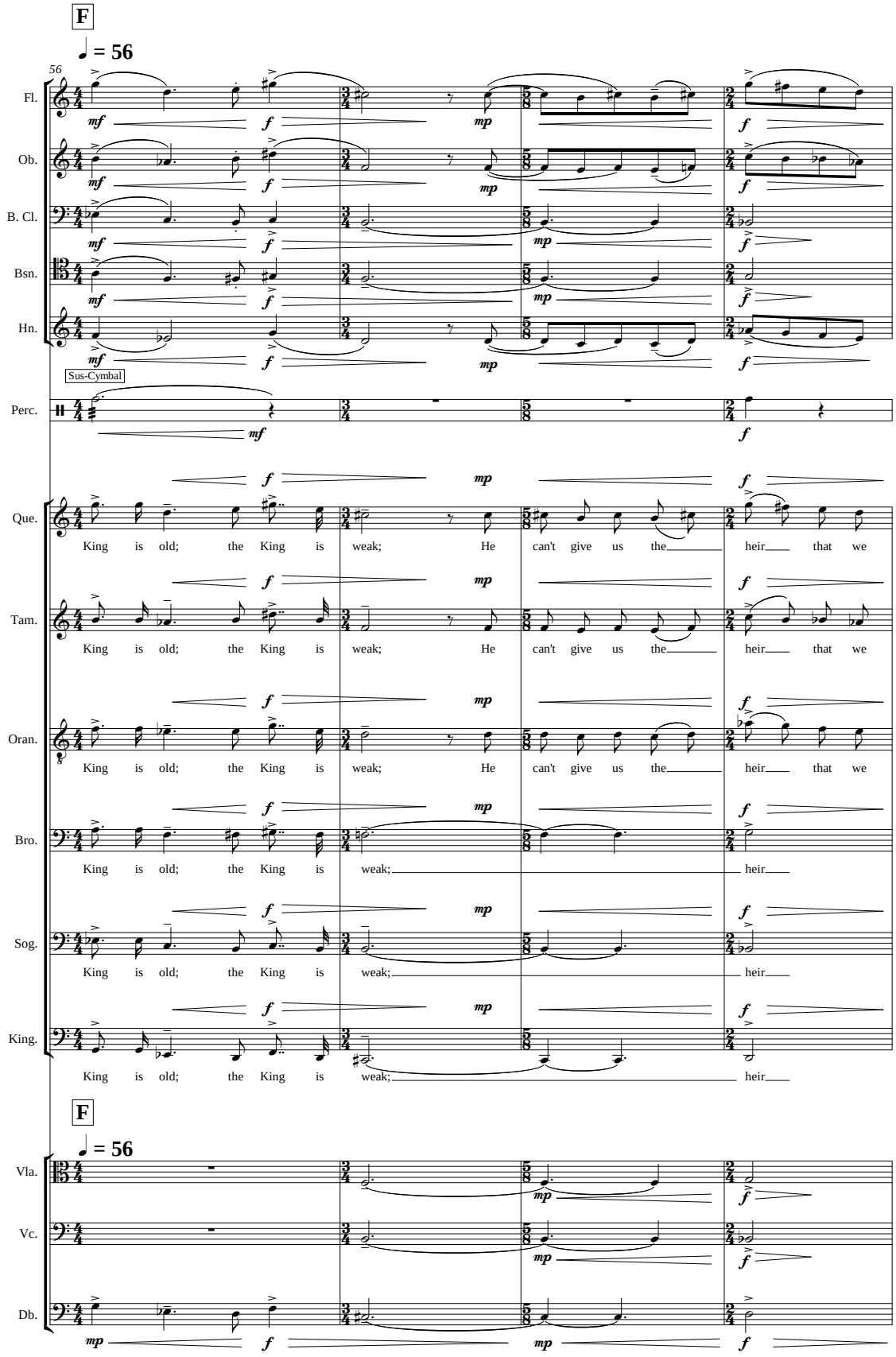

D
♩ = 56
28
Fl.
B. Cl.
Bsn.
Hn.
Sog.
King.
change-ling of some oth - er race.
sung
Now all my will and spi - rit wanes to waste!
Oh, your
Vla.
Vc.
Db.
32
Triangles
Perc.
con - sep - tion was an ill thought curse. and you in - sist this coin my im - age is, when
non vib.

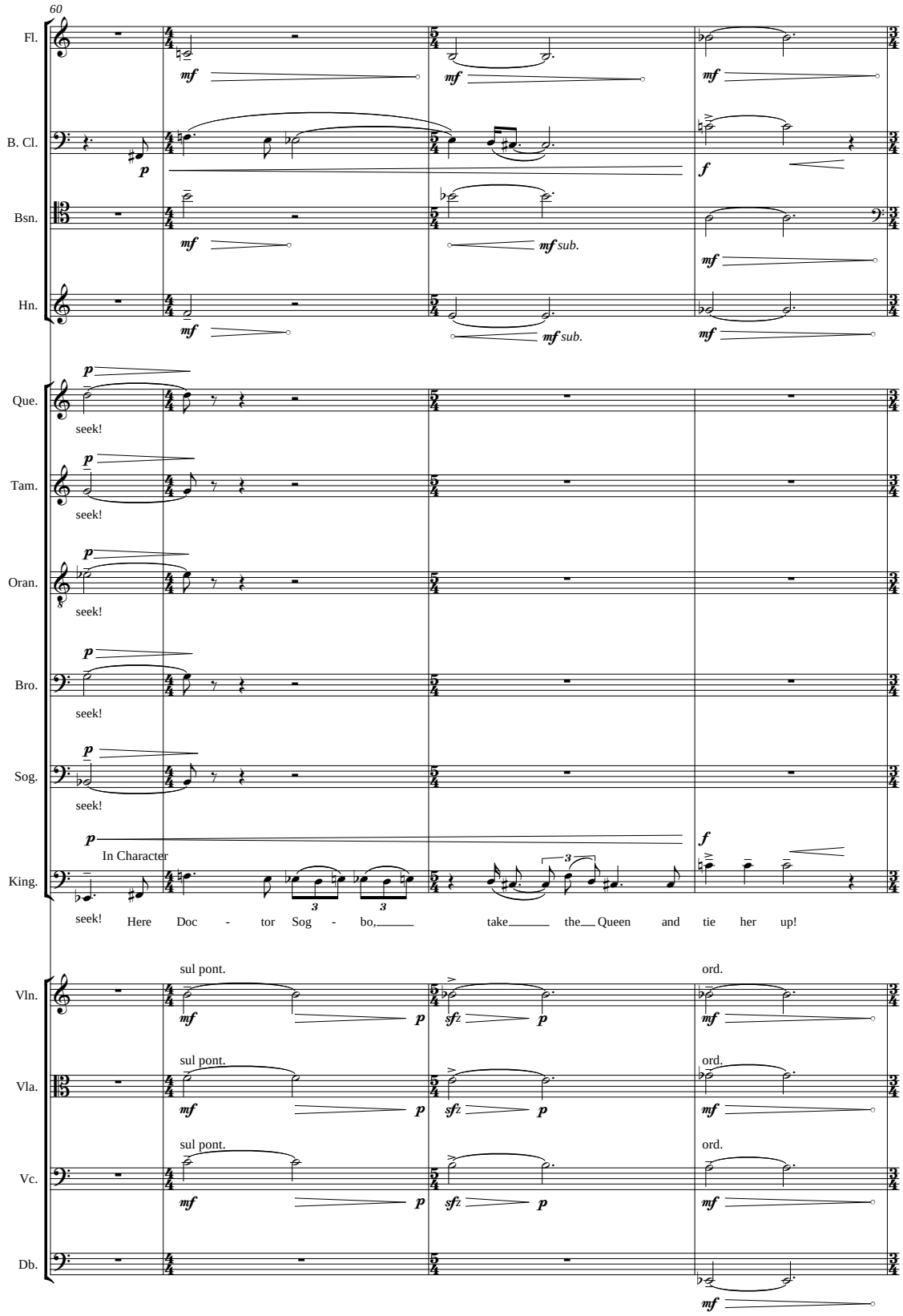

36
Fl.
B. Cl.
Bsn.
Hn.
King.
Vln.
Vla.
Vc.
fpp sub.
ev-ery one can see its taint and tint its for - ked in-scri - ption taunts me with a hiss.
mp
molto vib.
non vib.
molto vib.
mf
p
40
Crystal Glasses
Perc.
Que.
sprechstimme
sung
Be - fore my be - lly waf - ted big and tight the peo - ple thought you im - po - tent and
non vib.
molto vib.
molto vib, subito.
non vib, subito.
non vib.
extreme sul pont.
ord.
non cresc.
Db.

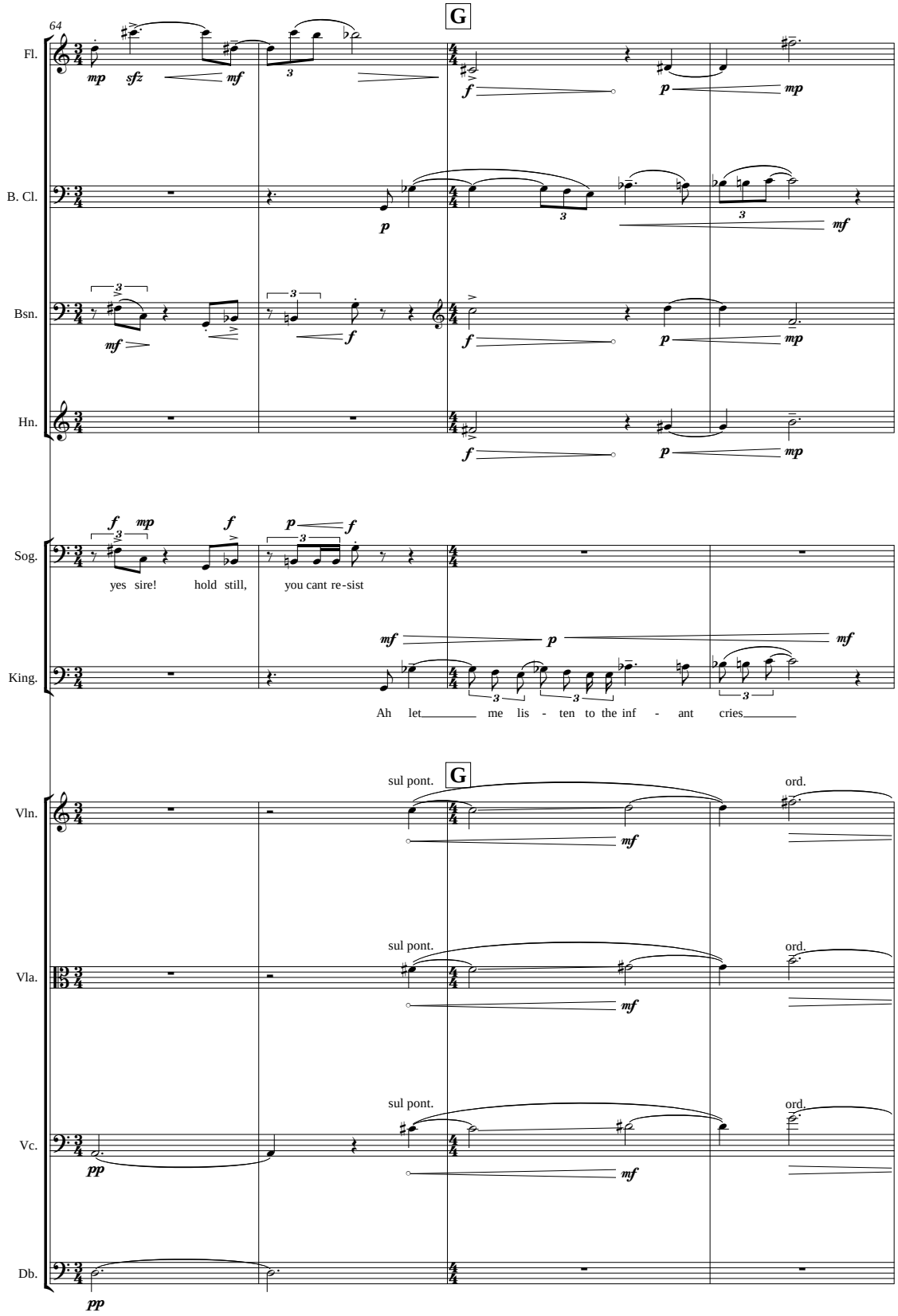

44
Que.
we were on the brink of ci - vil strife
But
Vln.
Vla.
Vc.
Db.
molto vib.
non vib.
(complete stillness)

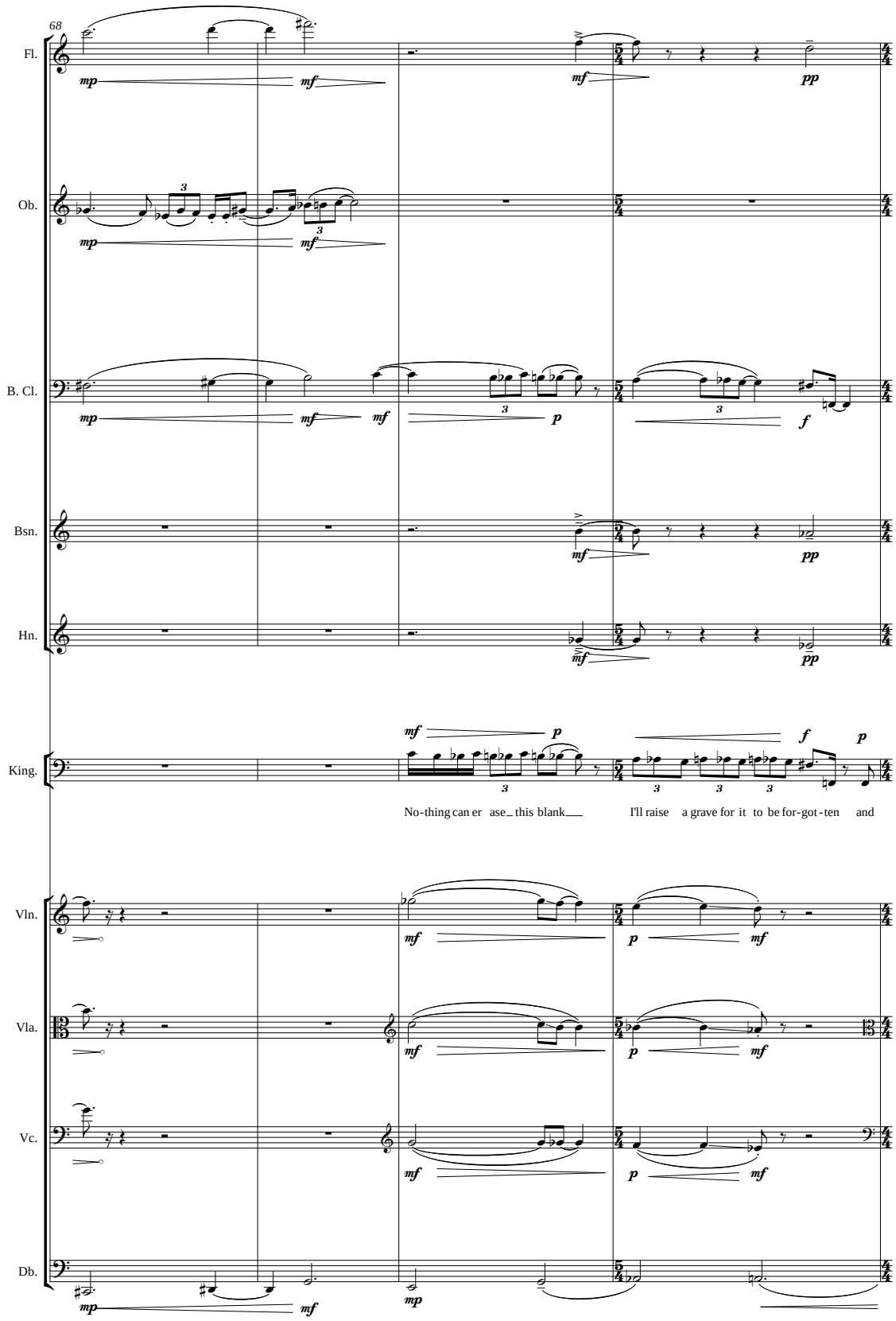

E
= 48
48
Que.
then, even in your de-cli-ning age,
When your slow limp-ingflesh for - got its life.
I re-mem-ber-ed it be-yond what it a-
non vib.
molto vib.
pizz.
arco.
Vln.
Vla.
Vc.
Db.

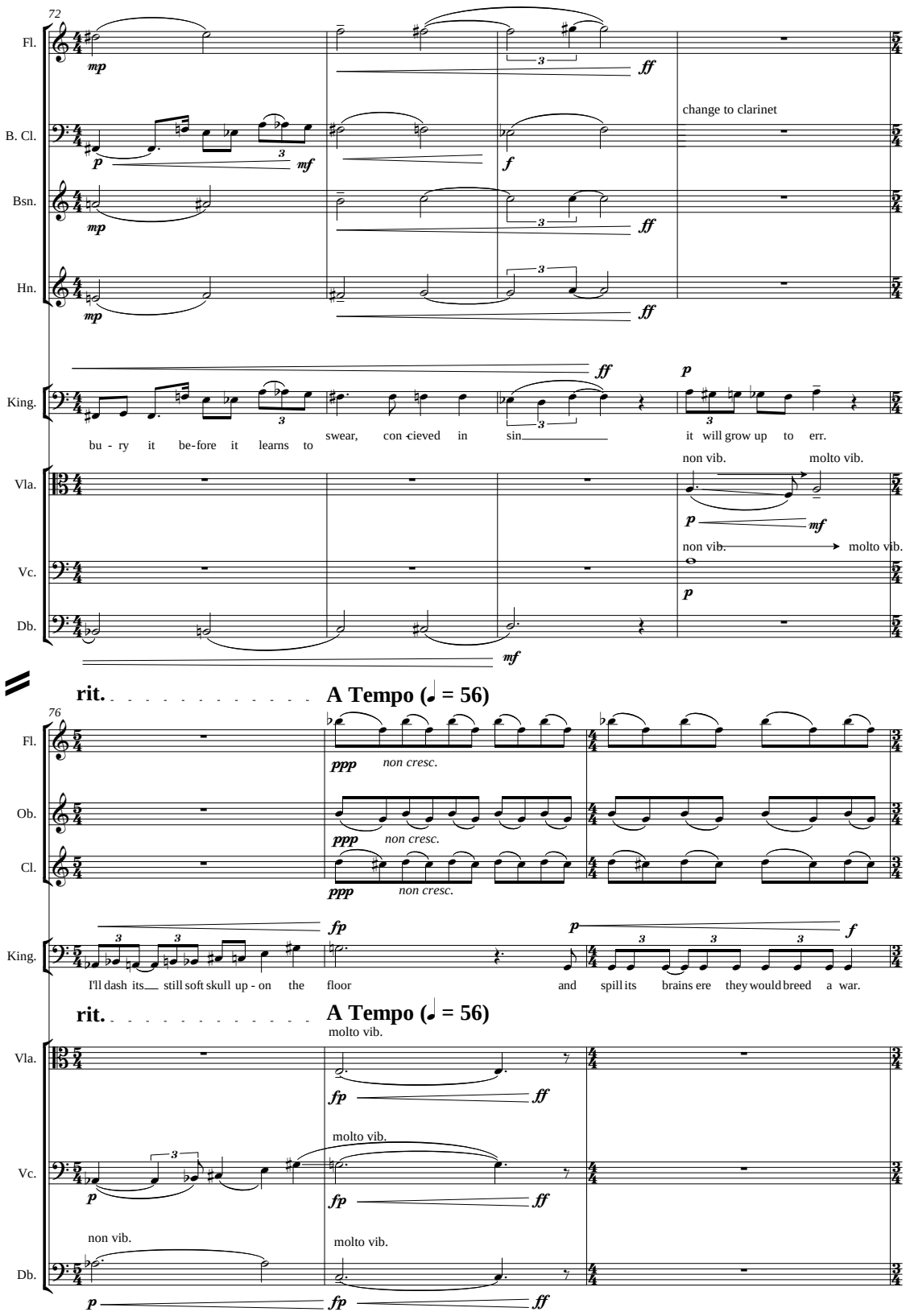

52
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
p
f
pp
mp
mf
sprechstimme
3
summed by some quick mi - ra - cle in - side my womb
sung.
(not in character - as chorus)
The

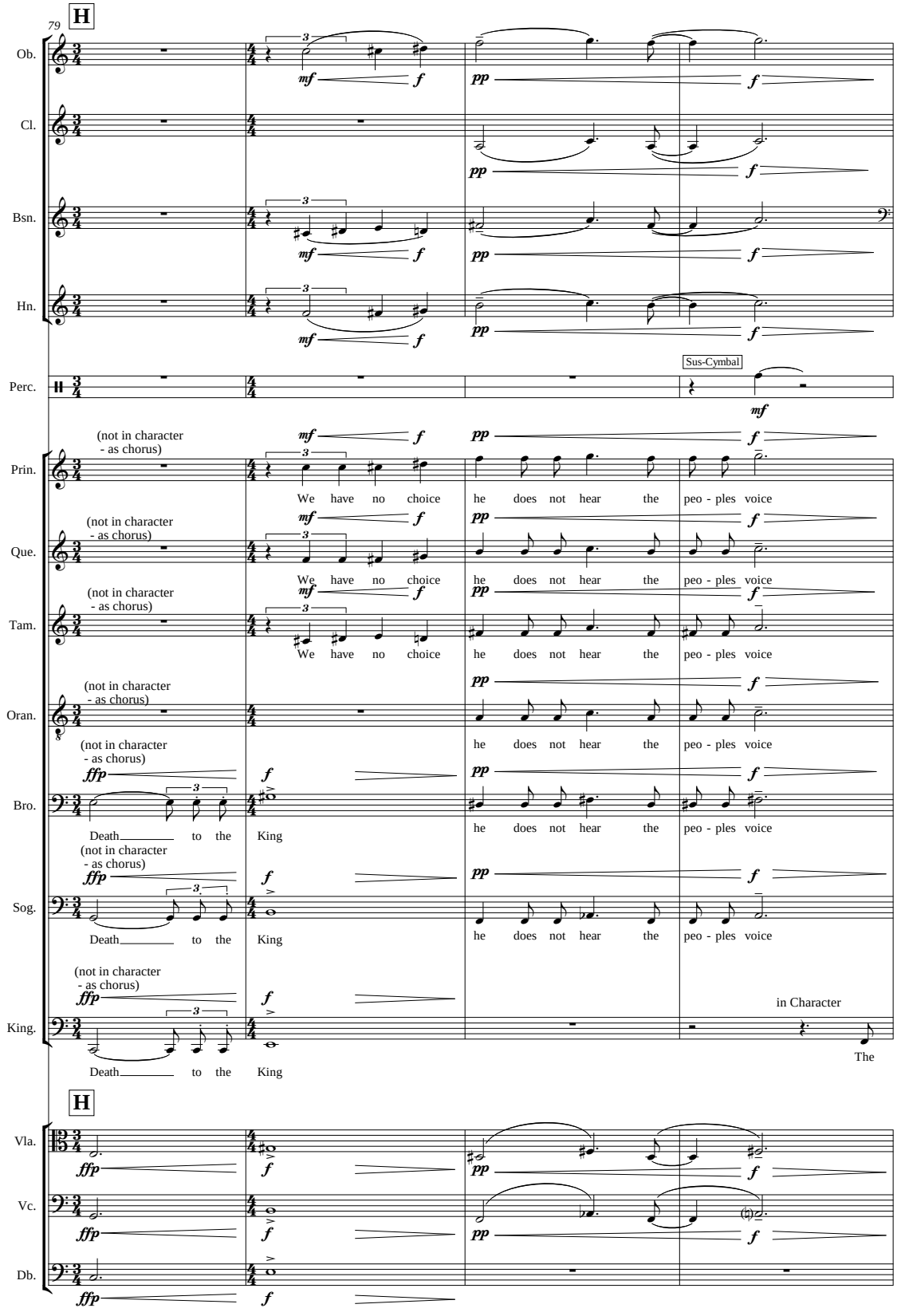

F
♩ = 56
56
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Sus-Cymbal
Perc.
Que.
Tam.
Oran.
Bro.
Sog.
King.
King is old; the King is weak; He can't give us the heir that we
King is old; the King is weak; heir
F
♩ = 56
Vla.
Vc.
Db.

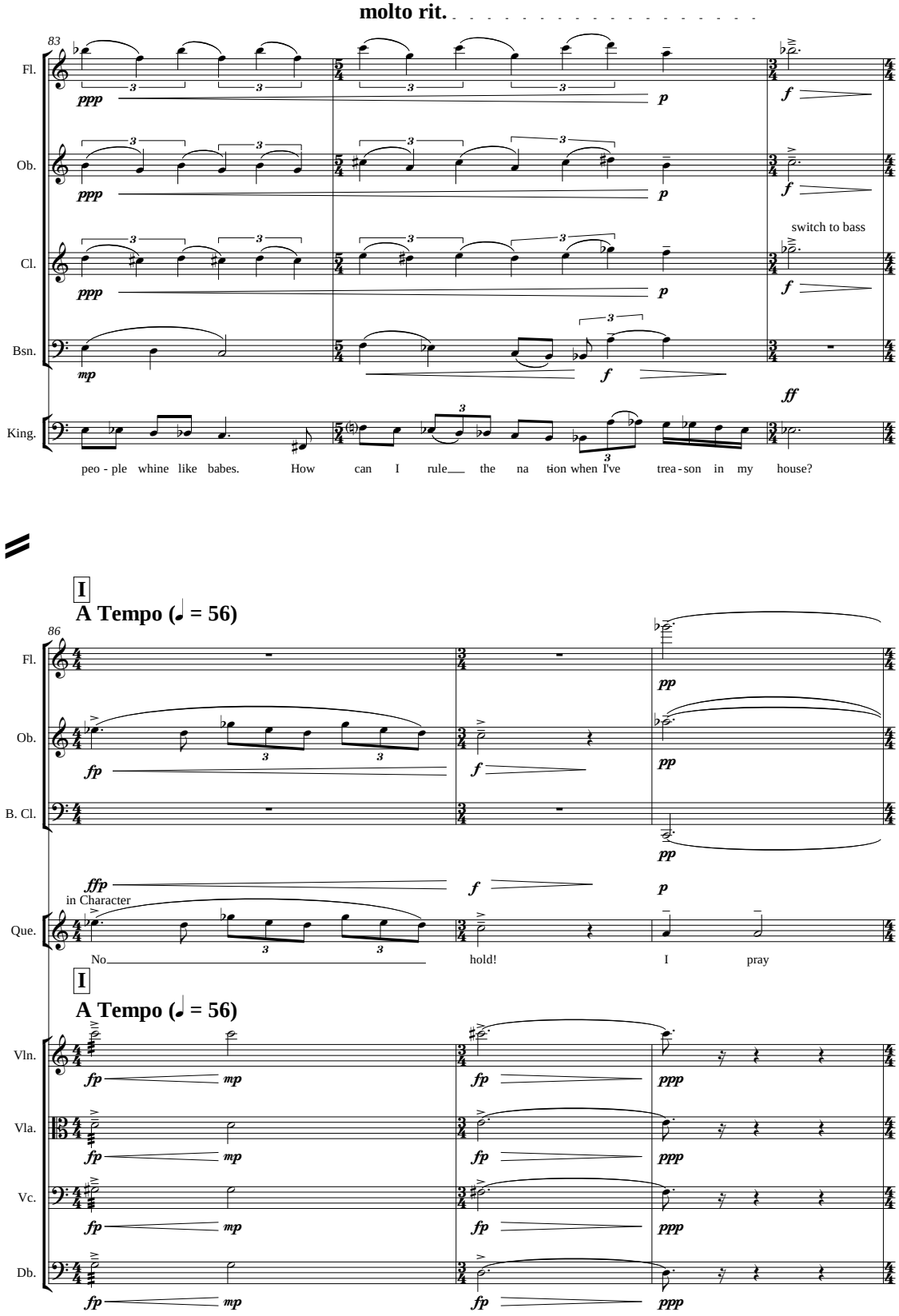

60
Fl.
B. Cl.
Bsn.
Hn.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
mf
p
f
mf sub.
seek!
In Character
seek! Here Doc - tor Sog - bo, take the Queen and tie her up!
sul pont.
ord.
sfz

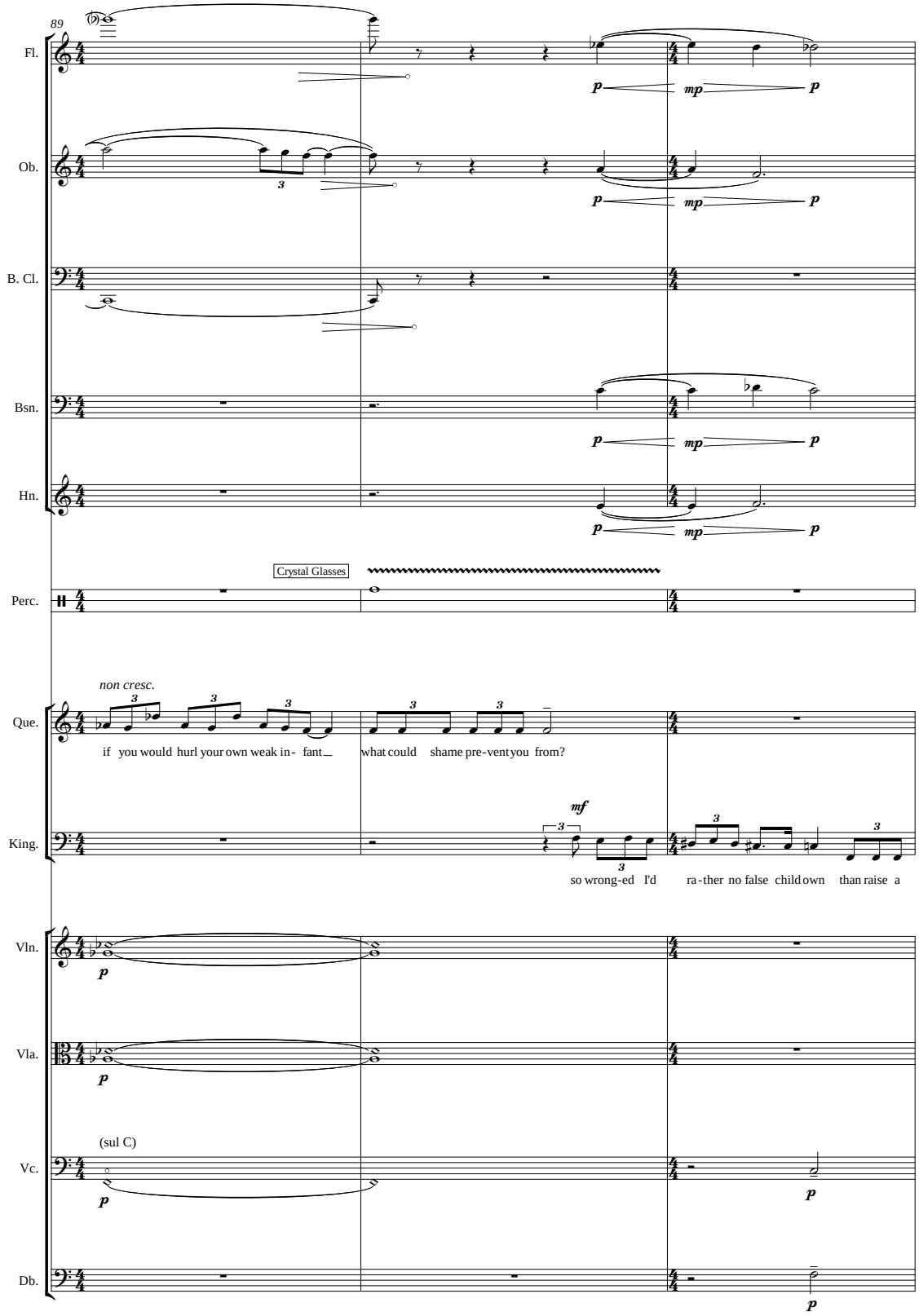

64
G
Fl.
B. Cl.
Bsn.
Hn.
Sog.
yes sire! hold still, you cant re-sist
King.
Ah let me lis - ten to the inf - ant cries
G
sul pont.
ord.
Vln.
Vla.
Vc.
Db.

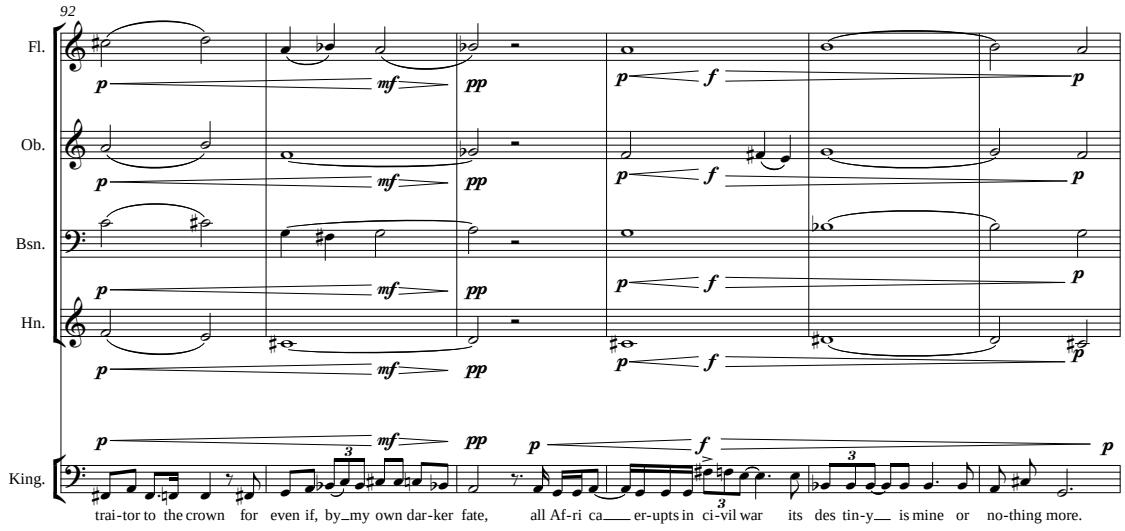

68
Fl.
Ob.
B. Cl.
Bsn.
Hn.
King.
No-thing can er ase_ this blank___
I'll raise a grave for it to be for-got-ten and
Vln.
Vla.
Vc.
Db.

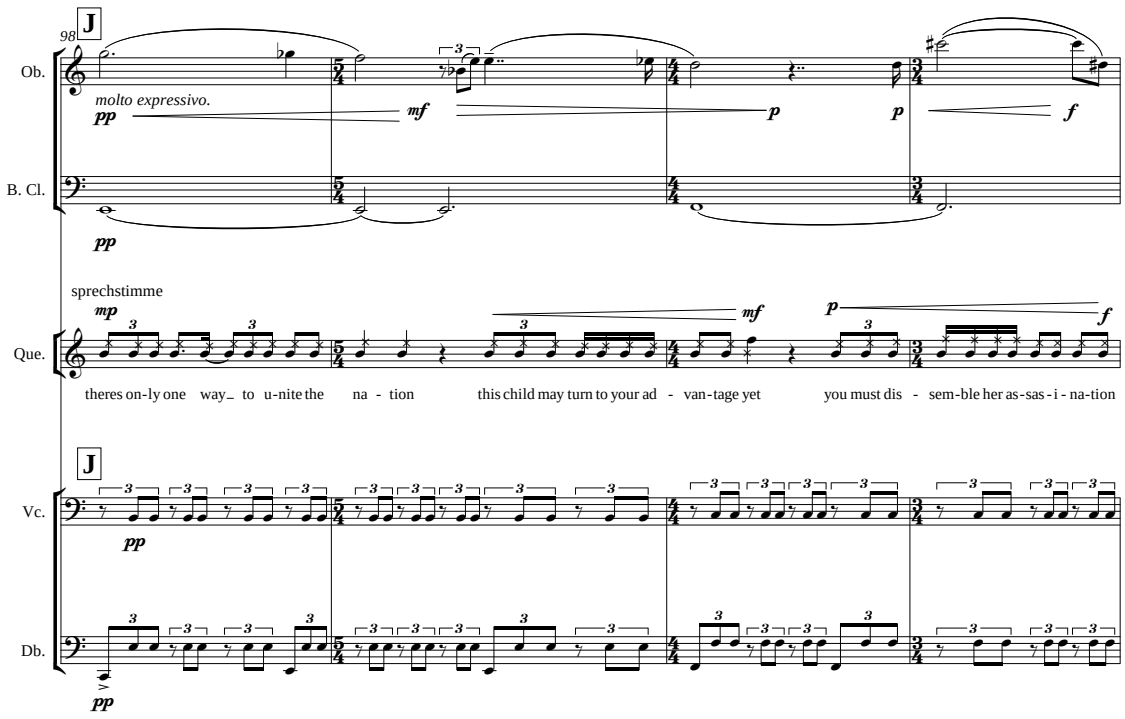

72
Fl.
B. Cl.
Bsn.
Hn.
King.
Vla.
Vc.
Db.
change to clarinet
bu - ry it be-fore it learns to swear, con-cieved in sin
it will grow up to err.
non vib.
molto vib.
rit.
A Tempo (♩ = 56)
76
Ob.
Cl.
non cresc.
I'll dash its still soft skull up - on the floor and spill its brains ere they would breed a war.
molto vib.

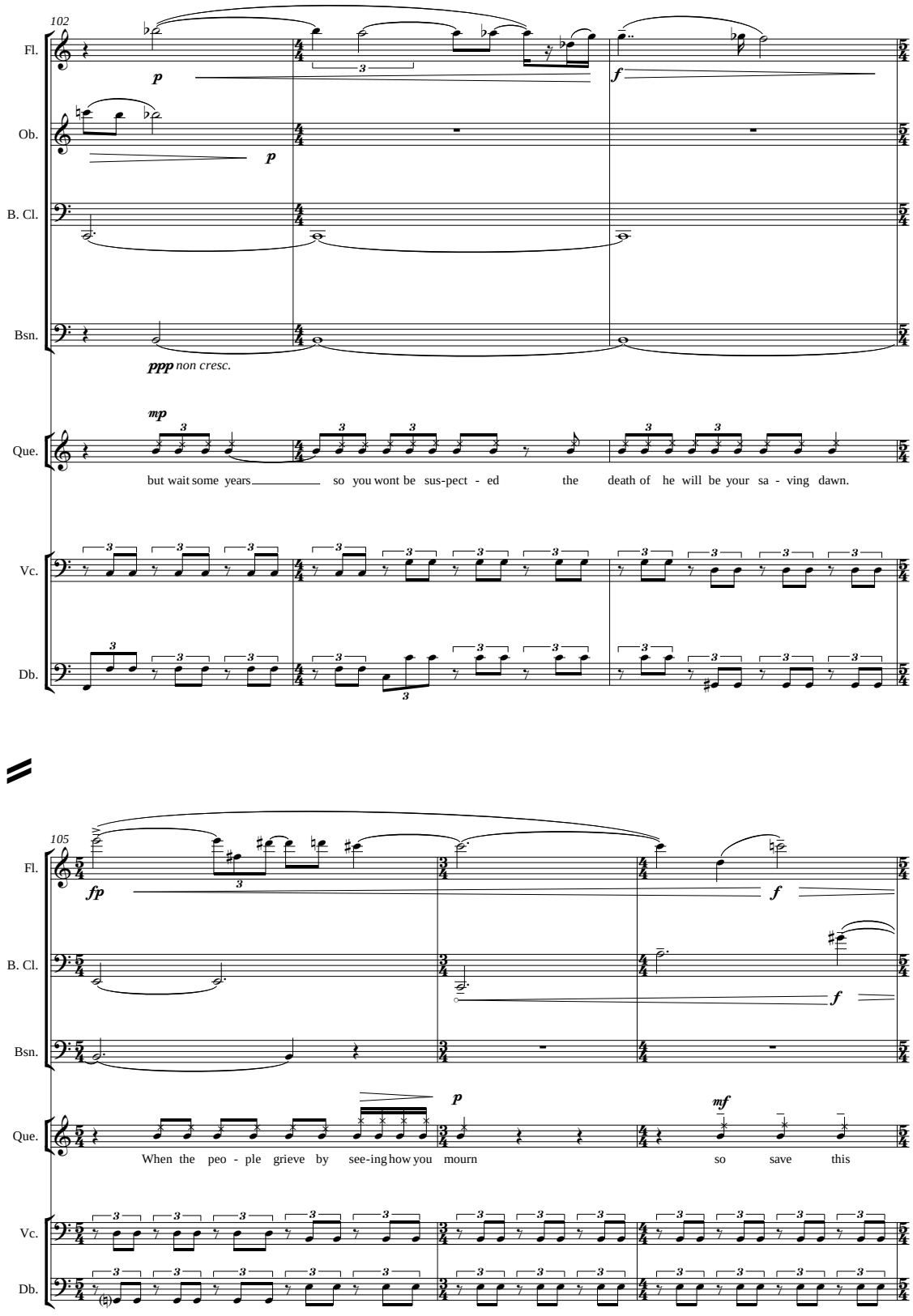

79
H
Ob.
Cl.
Bsn.
Hn.
Perc.
Sus-Cymbal
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
(not in character - as chorus)
We have no choice
he does not hear the peo - ples voice
Death to the King
in Character
The
H
Vla.
Vc.
Db.

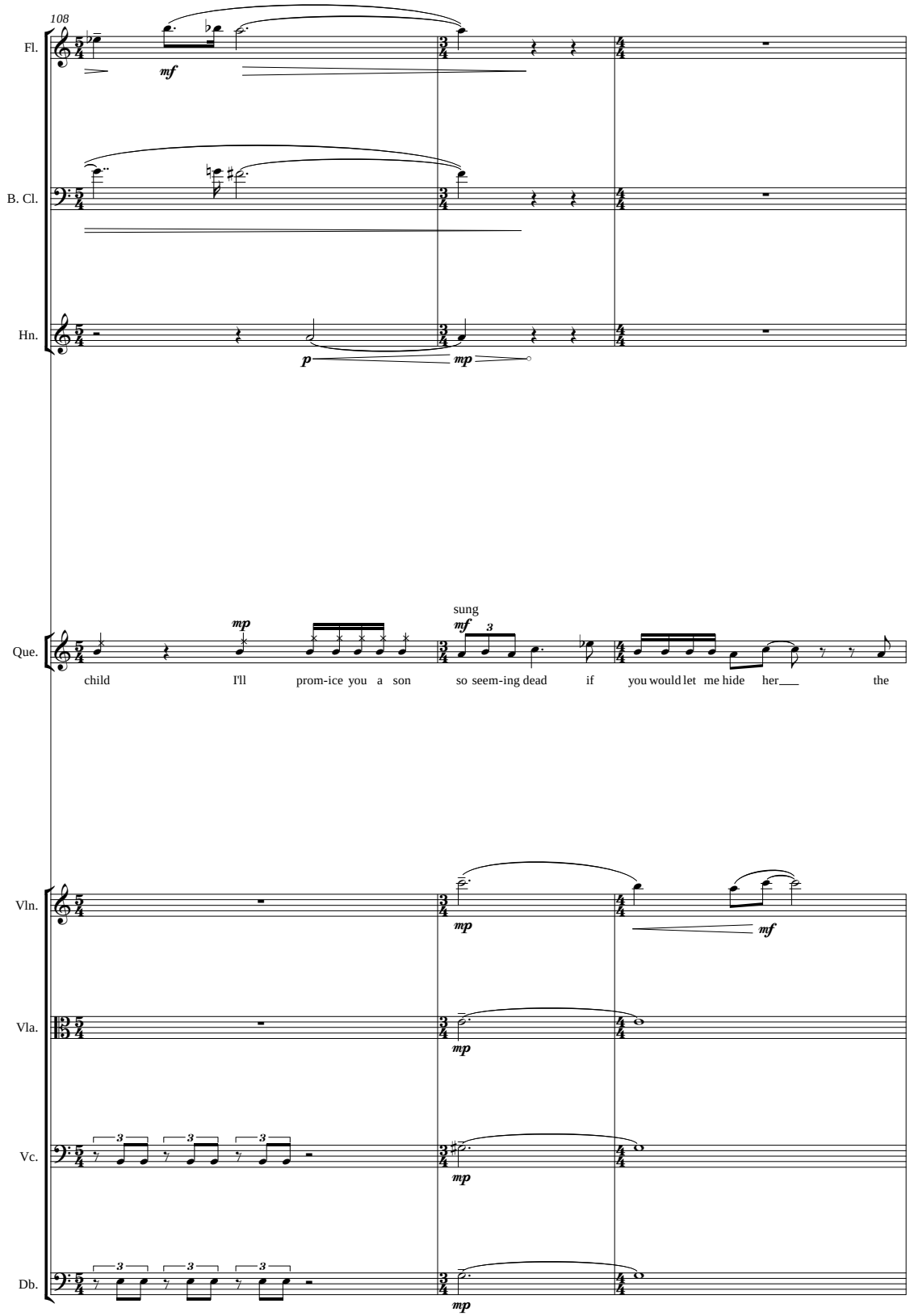

molto rit.
83
Fl.
Ob.
Cl.
Bsn.
King.
switch to bass
peo - ple whine like babes. How can I rule the na tion when I've trea - son in my house?
I
A Tempo (♩ = 56)
86
Fl.
Ob.
B. Cl.
Que.
in Character
No hold! I pray
I
A Tempo (♩ = 56)
Vln.
Vla.
Vc.
Db.

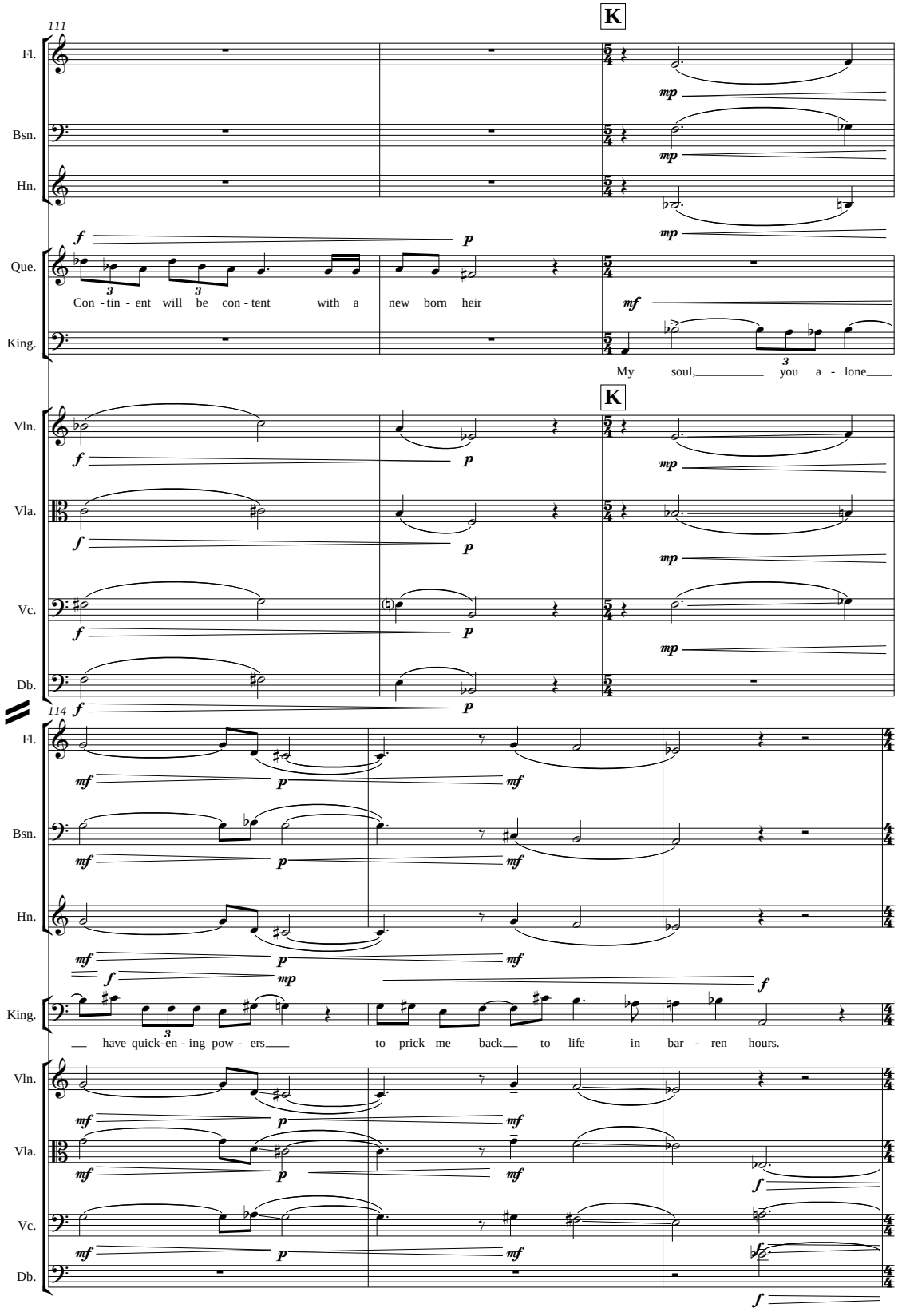

89
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Crystal Glasses
Perc.
non cresc.
Que.
if you would hurl your own weak in- fant
what could shame pre-vent you from?
King.
so wrong-ed I'd ra-ther no false child own than raise a
Vln.
Vla.
(sul C)
Vc.
Db.

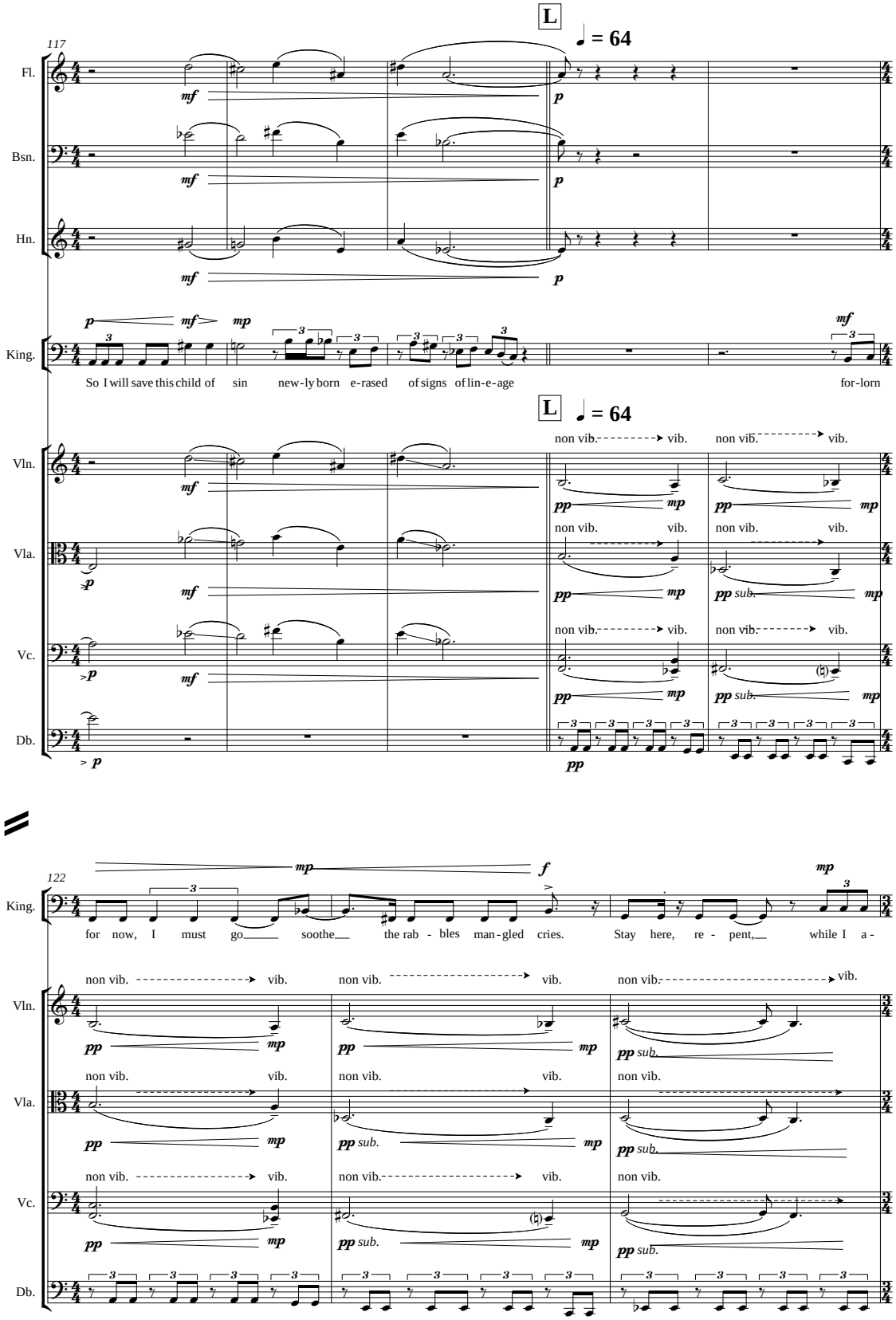

92
Fl.
Ob.
Bsn.
Hn.
King.
trai-tor to the crown for even if, by_my own dar-ker fate, all Af-ri ca___ er-upts in ci-vil war its des tin-y___ is mine or no-thing more.

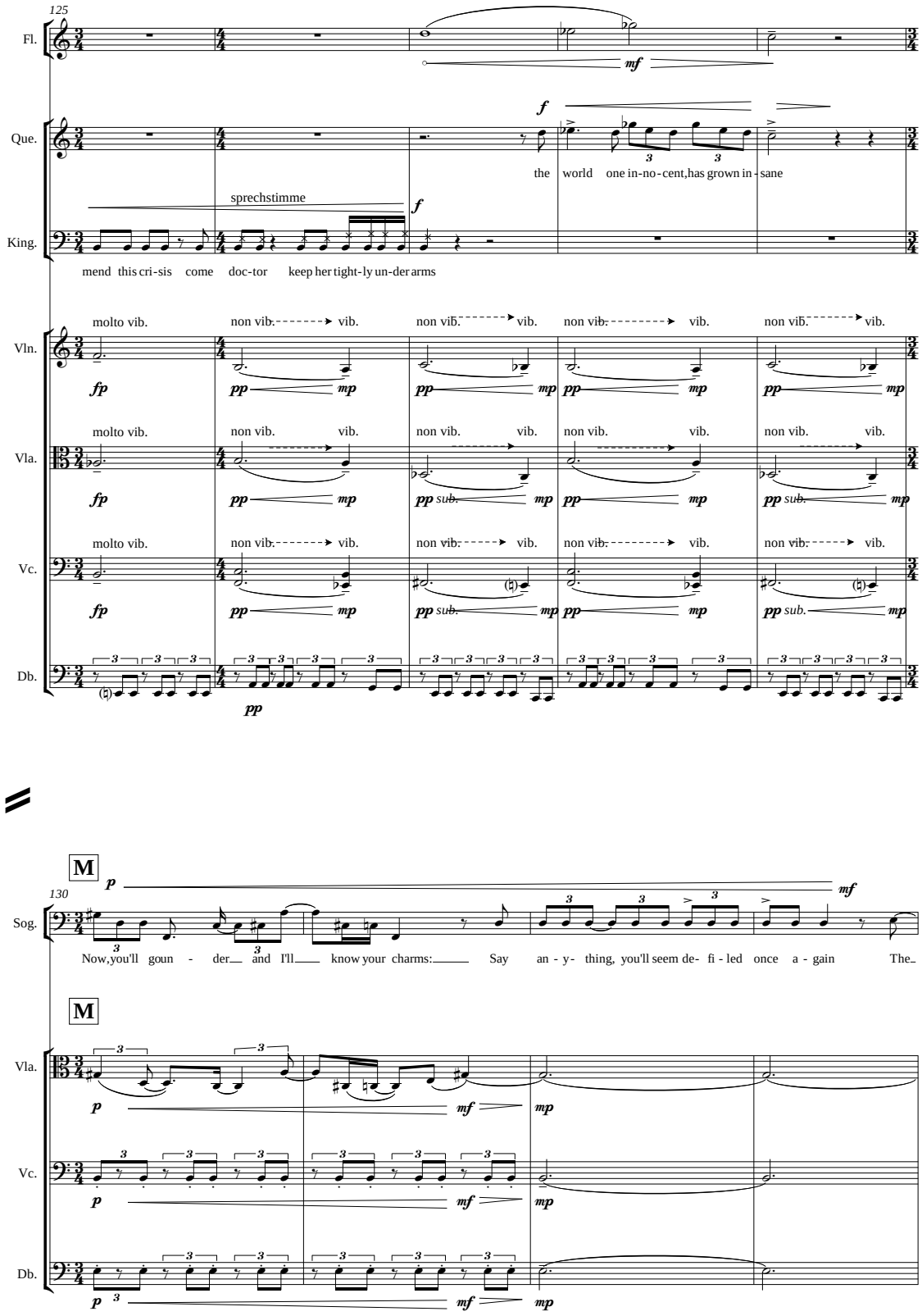

98
J
Ob.
molto expressivo.
B. Cl.
sprechstimme
Que.
theres on-ly one way_ to u-nite the na - tion this child may turn to your ad - van-tage yet you must dis - sem-ble her as-sas - i - na-tion
J
Vc.
Db.

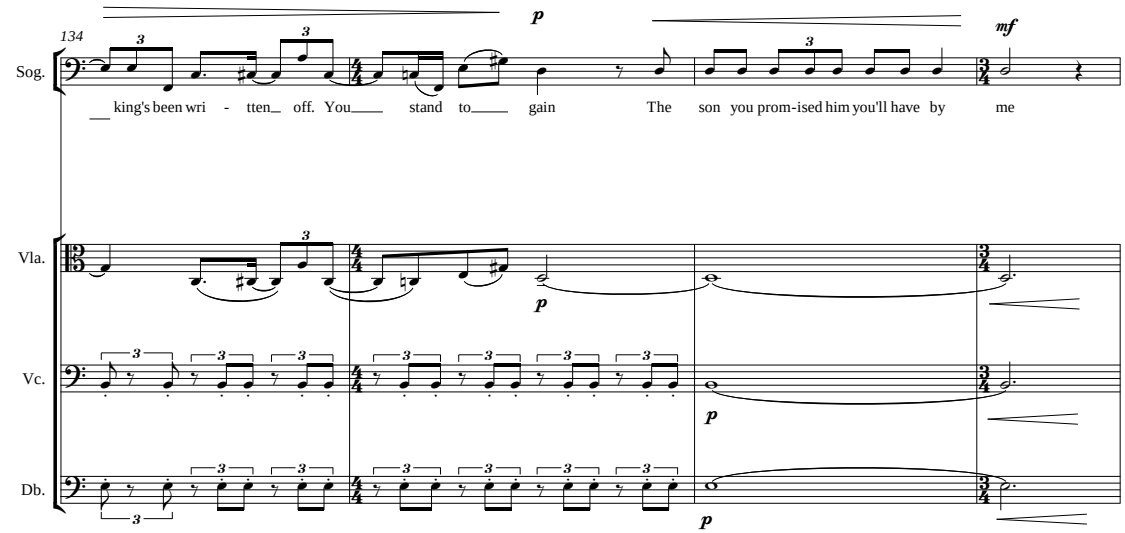

102
Fl.
Ob.
B. Cl.
Bsn.
Que.
Vc.
Db.
p
f
ppp non cresc.
mp
but wait some years so you wont be sus-pect - ed the death of he will be your sa - ving dawn.
105
fp
f
mf
When the peo - ple grieve by see-ing how you mourn so save this

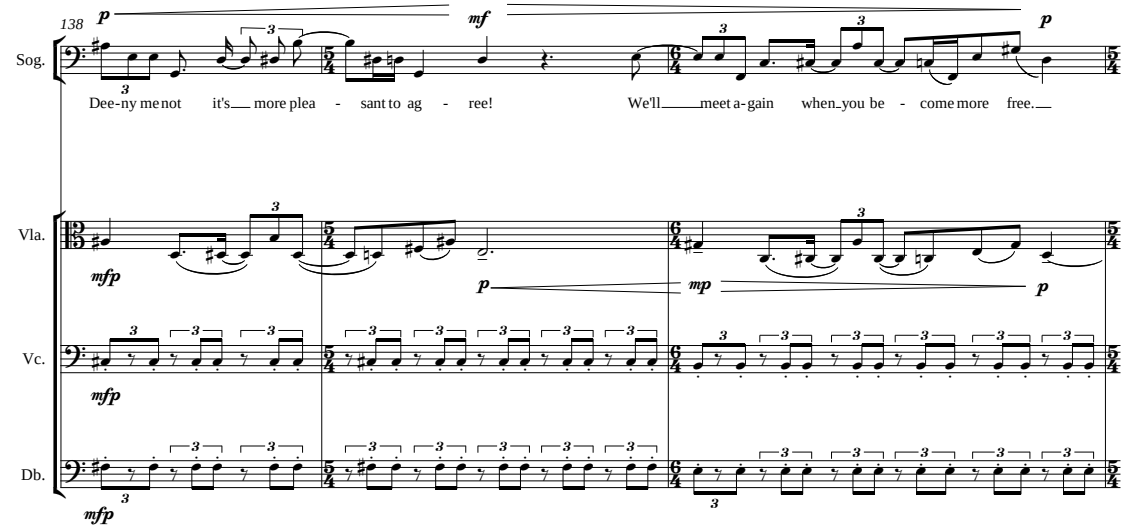

108
Fl.
mf
B. Cl.
Hn.
p
mp
Que.
mp
sung
mf
child I'll prom-ice you a son so seem-ing dead if you would let me hide her the
Vln.
mp
mf
Vla.
mp
Vc.
mp
Db.
mp

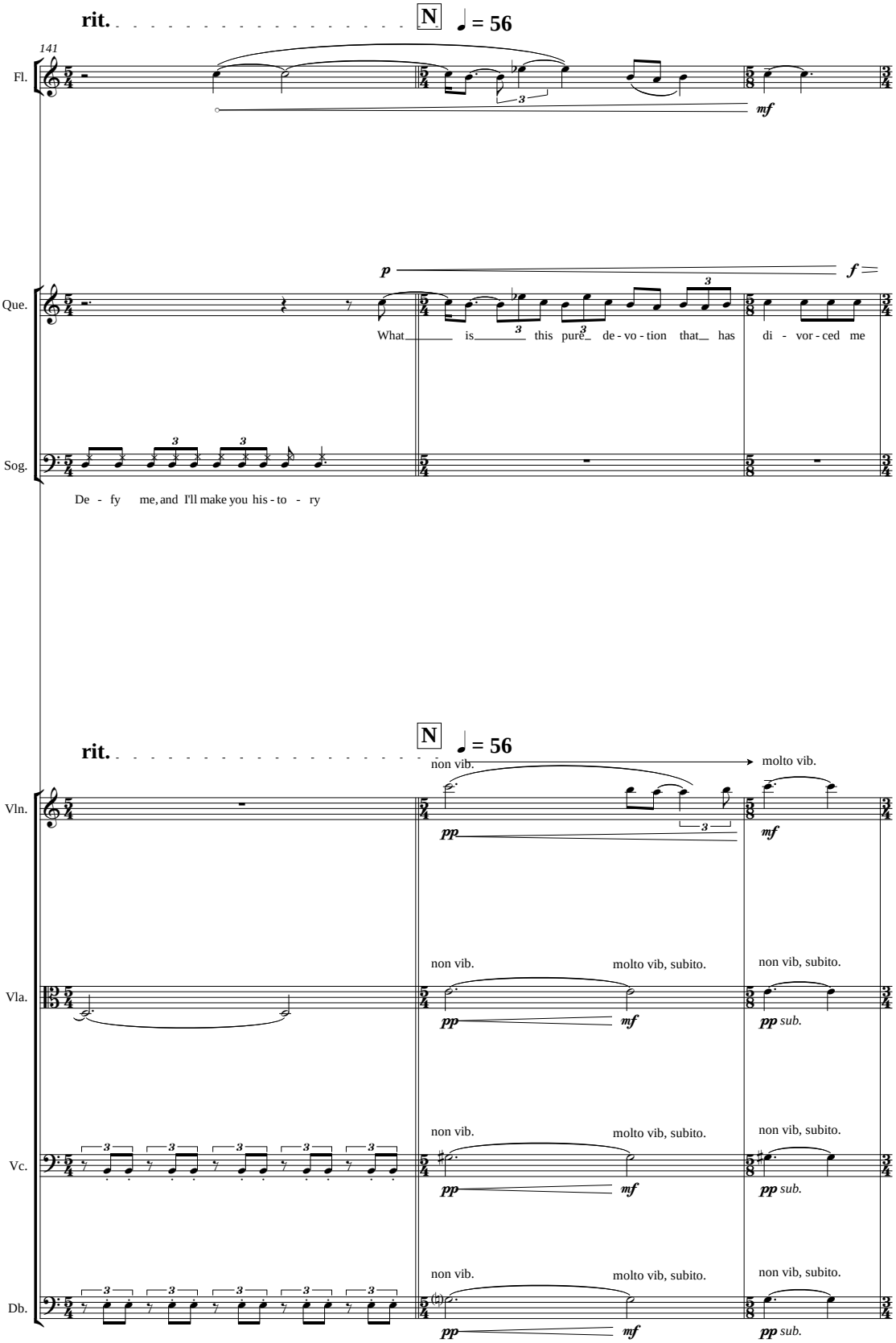

111
K
Fl.
Bsn.
Hn.
Que.
King.
Con - tin - ent will be con - tent with a new born heir
My soul, you a - lone
K
Vln.
Vla.
Vc.
Db.
114
have quick-en - ing pow - ers to prick me back to life in bar - ren hours.

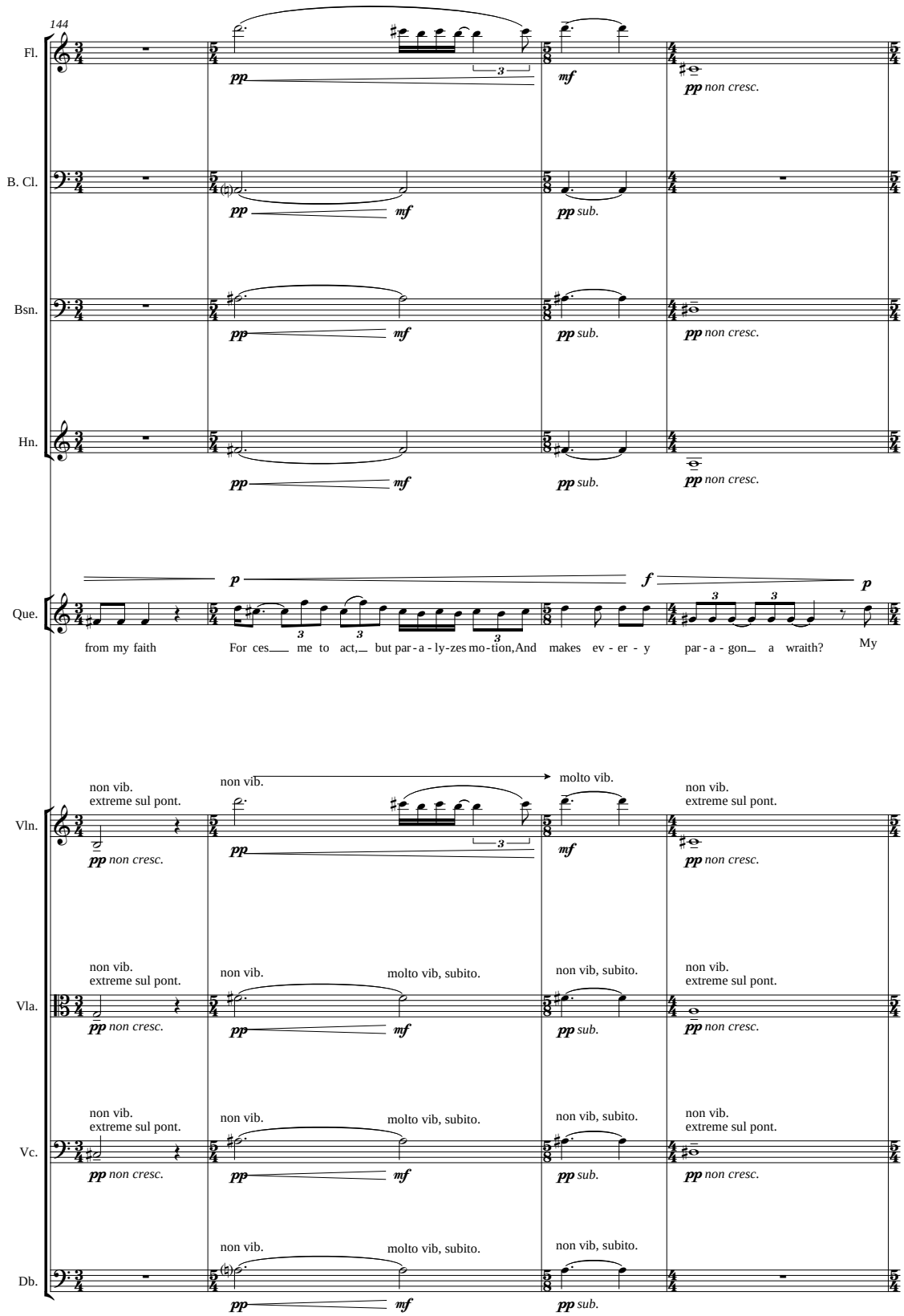

117
L
♩ = 64
Fl.
Bsn.
Hn.
King.
So I will save this child of sin new-ly born e-rased of signs of lin-e-age for-lorn
Vln.
Vla.
Vc.
Db.
non vib.
vib.
pp sub.
122
for now, I must go soothe the rab - bles man - gled cries. Stay here, re - pent, while I a -

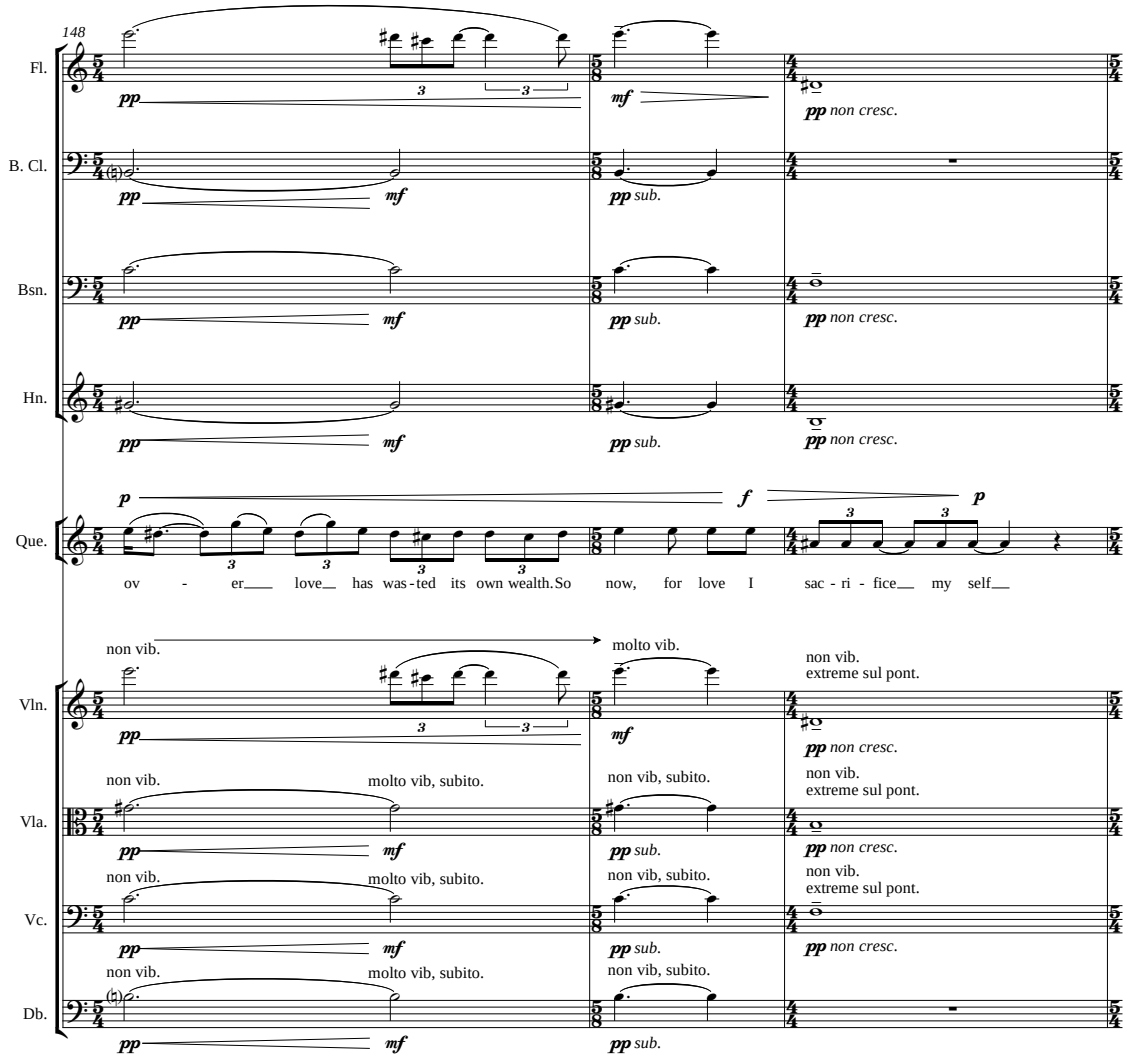

125
Fl.
Que.
the world one in-no-cent,has grown in-sane
sprechstimme
King.
mend this cri-sis come doc-tor keep her tight-ly un-der arms
molto vib.
non vib.
vib.
Vln.
Vla.
Vc.
Db.
M
130
Sog.
Now,you'll goun - der and I'll know your charms: Say an - y- thing, you'll seem de- fi - led once a - gain The

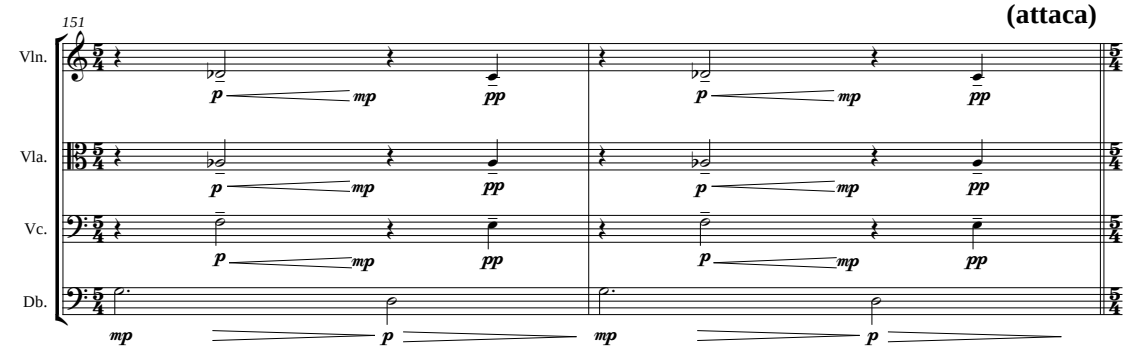

134
Sog.
king's been wri - tten off. You stand to gain The son you prom-ised him you'll have by me
Vla.
Vc.
Db.
p
mf


138
Sog.
Dee-ny me not it's more plea - sant to ag - ree! We'll meet a-gain when you be - come more free.
Vla.
Vc.
Db.
p
mf
mfp
mp


rit.
N
♩ = 56
141
Fl.
mf
Que.
p
f
What is this pure de - vo - tion that has di - vor - ced me
Sog.
De - fy me, and I'll make you his - to - ry
rit.
N
♩ = 56
non vib.
molto vib.
Vln.
pp
mf
Vla.
non vib.
molto vib, subito.
non vib, subito.
pp
mf
pp sub.
Vc.
non vib.
molto vib, subito.
non vib, subito.
pp
mf
pp sub.
Db.
non vib.
molto vib, subito.
non vib, subito.
pp
mf
pp sub.

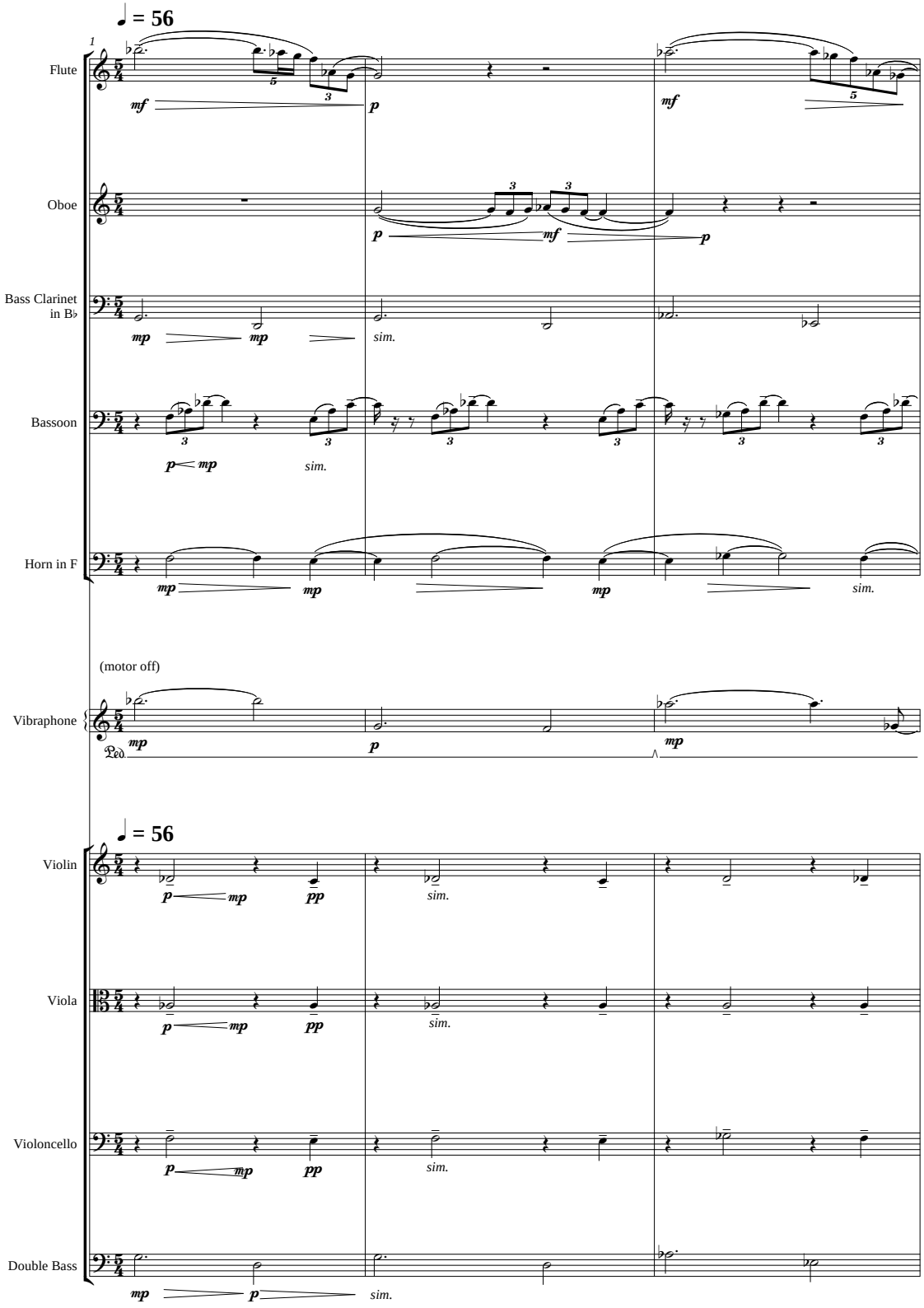

144
Fl.
B. Cl.
Bsn.
Hn.
Que.
Vln.
Vla.
Vc.
Db.
pp
mf
pp sub.
pp non cresc.
p
f
p
from my faith
For ces me to act, but par-a-ly-zes mo-tion, And makes ev-er-y par-a-gon a wraith?
My
non vib.
extreme sul pont.
pp non cresc.
non vib.
molto vib.
molto vib, subito.
non vib, subito.

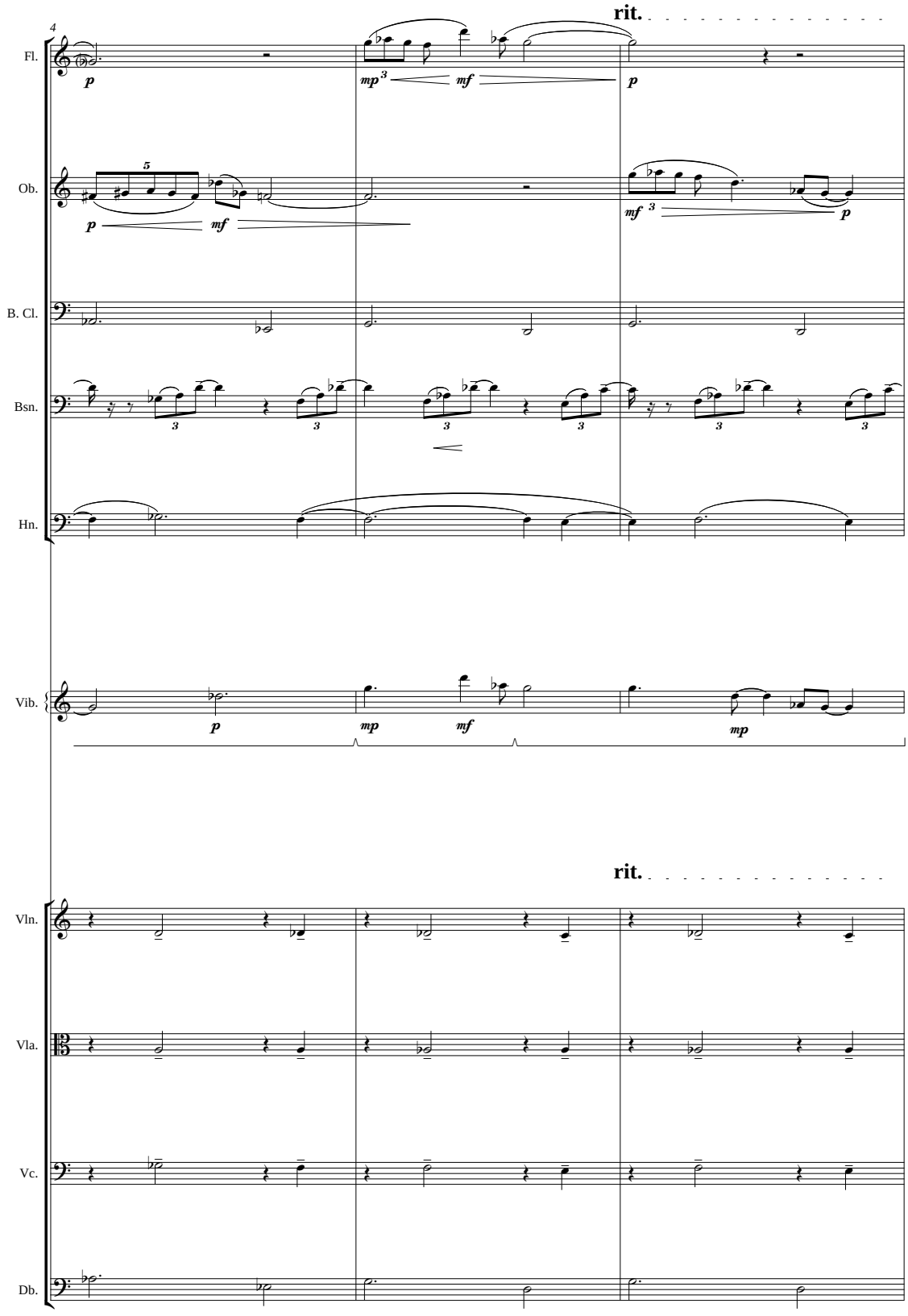

148
Fl.
B. Cl.
Bsn.
Hn.
Que.
Vln.
Vla.
Vc.
Db.
pp
mf
pp non cresc.
pp sub.
p
f
p
ov - er love has was-ted its own wealth. So now, for love I sac - ri - fice my self
non vib.
molto vib.
molto vib, subito.
non vib, subito.
non vib.
extreme sul pont.

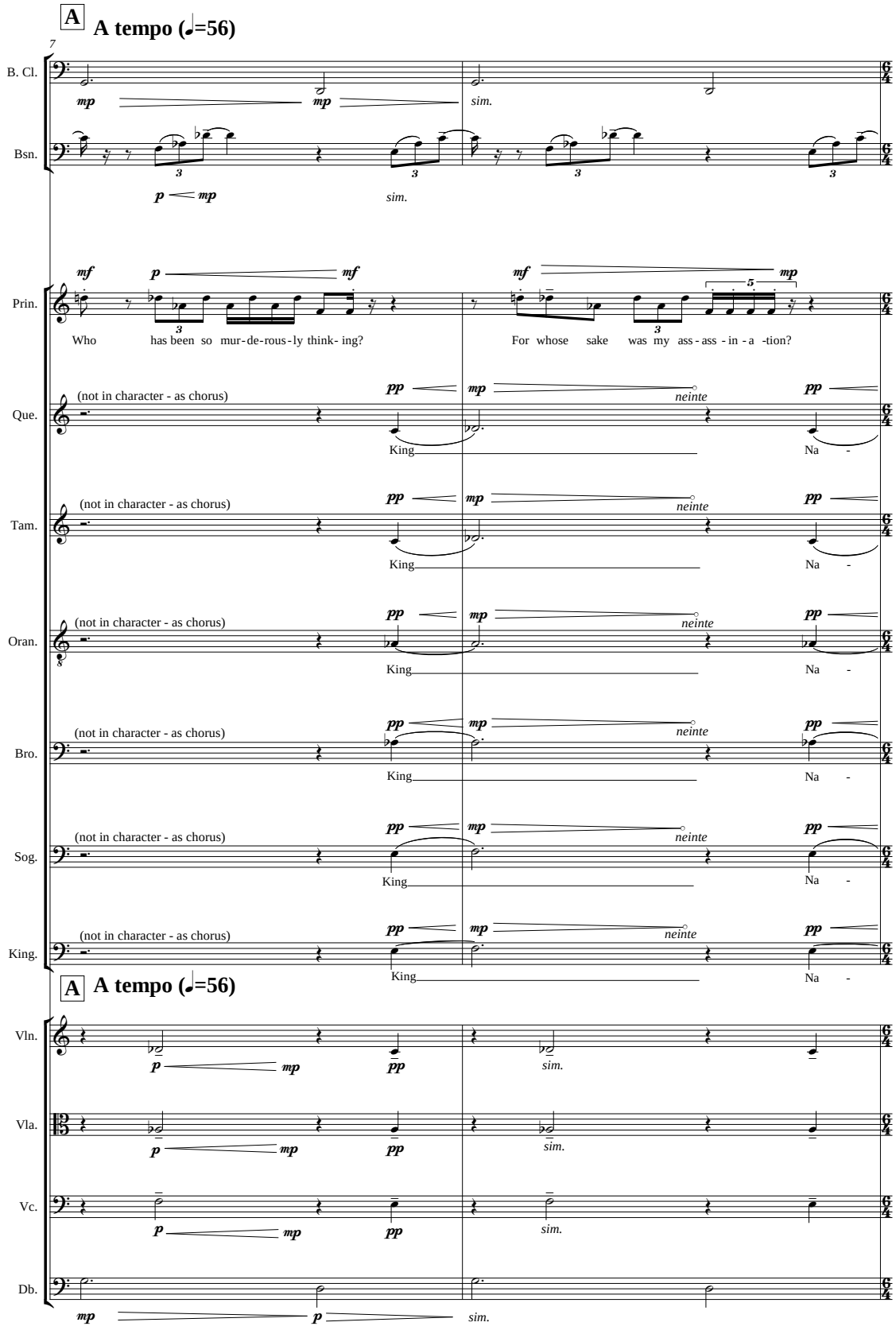

151
(attaca)
Vln.
Vla.
Vc.
Db.
p
mp
pp

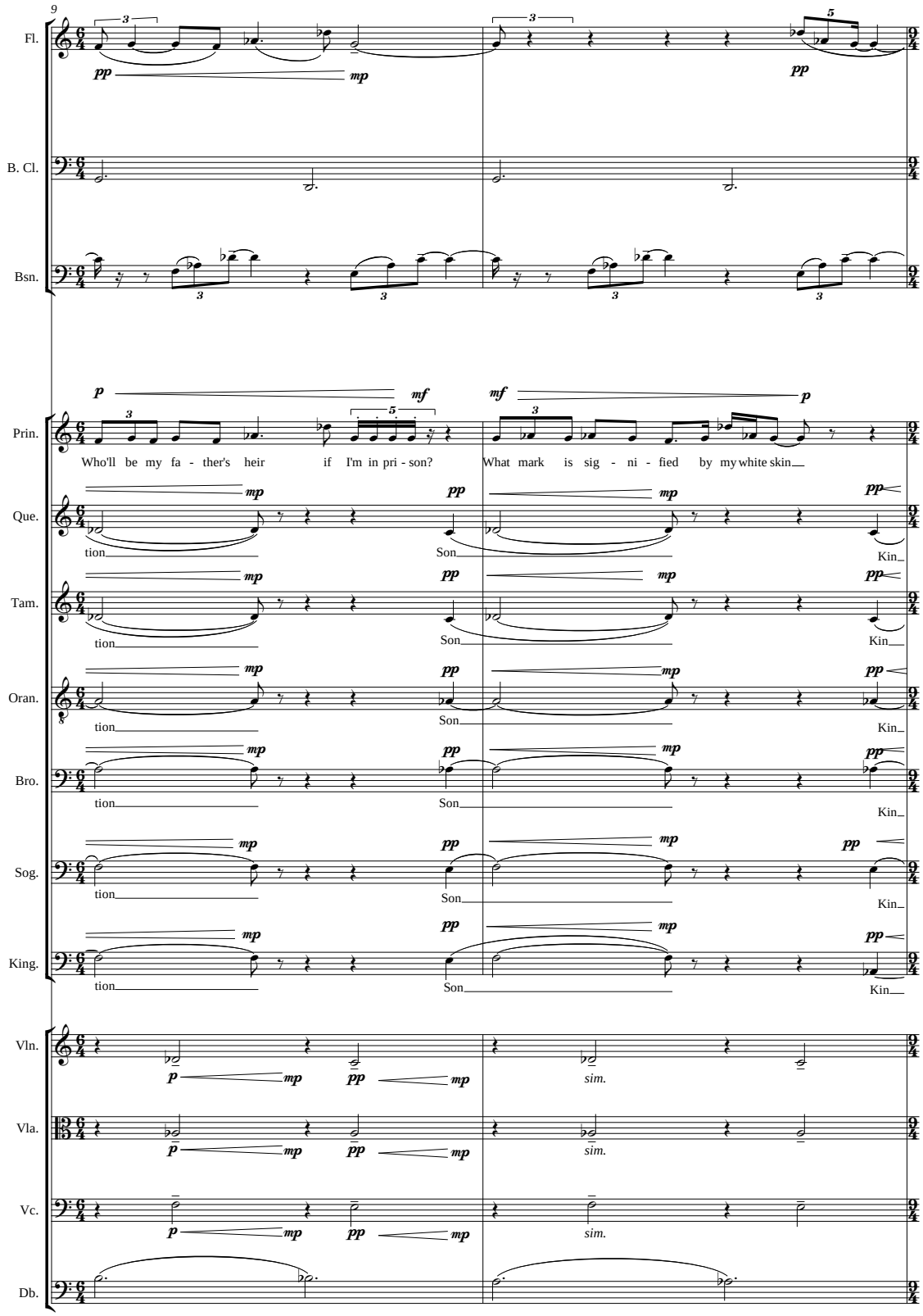
Scene 4

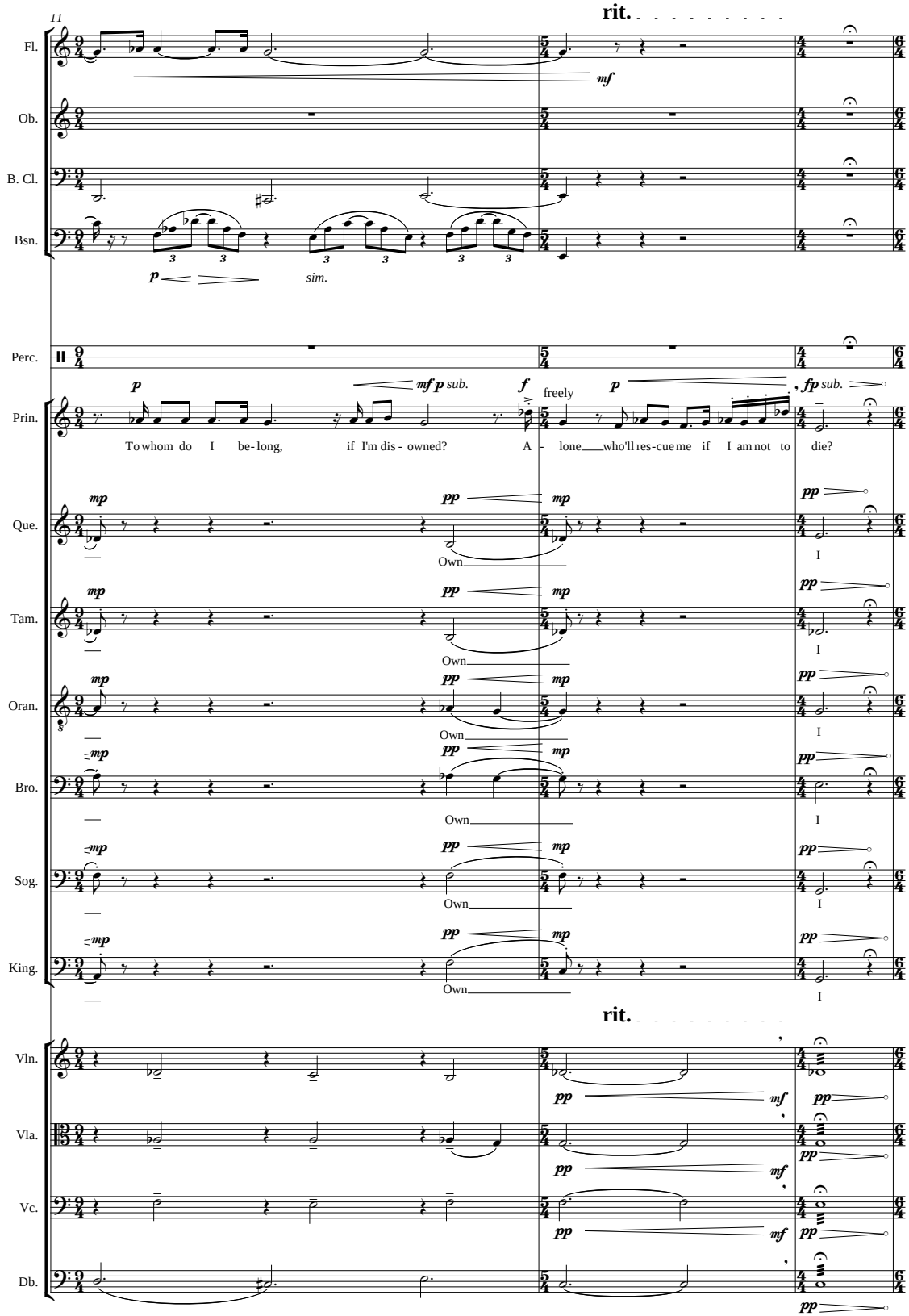
Duration ca.10'20"

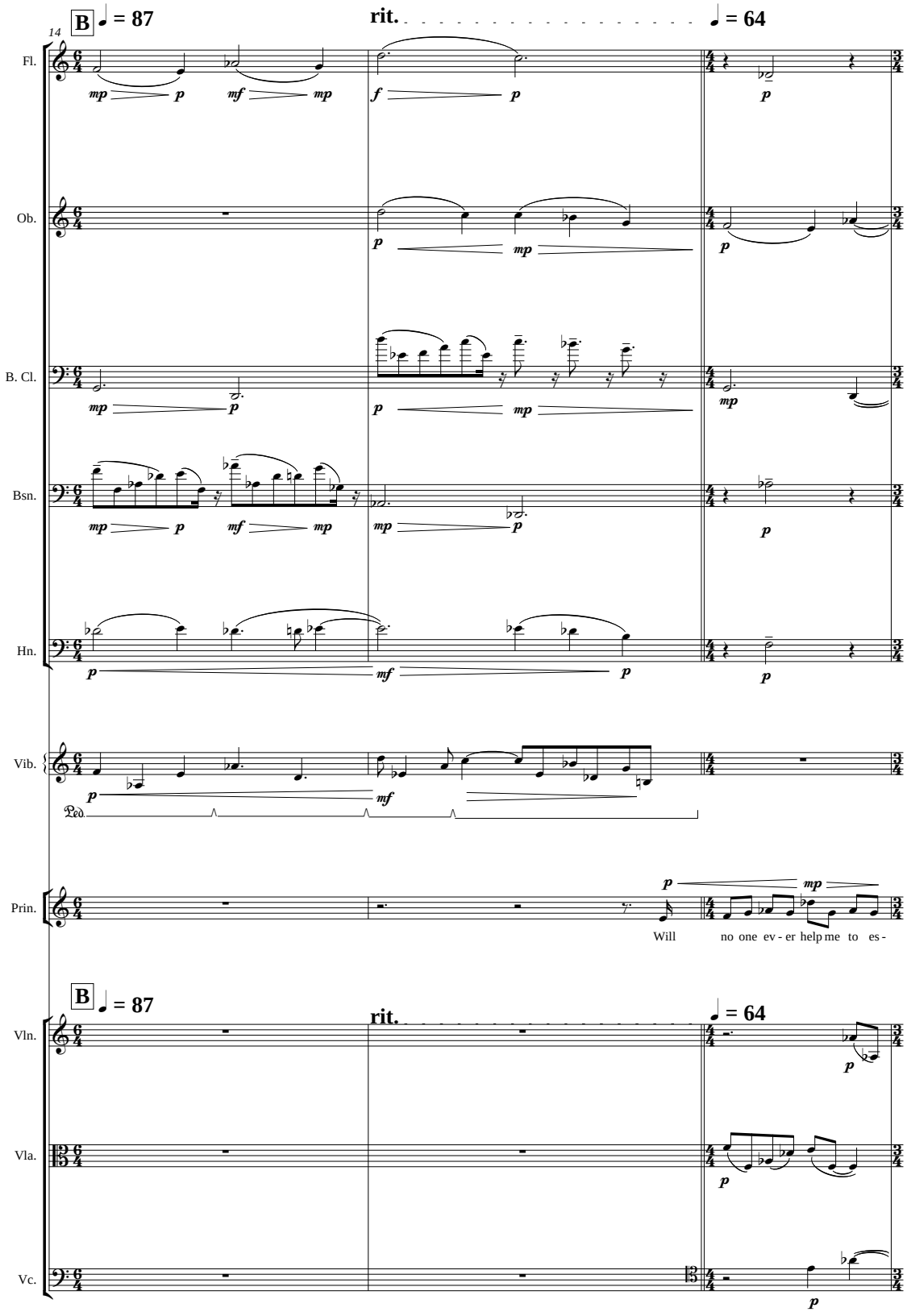


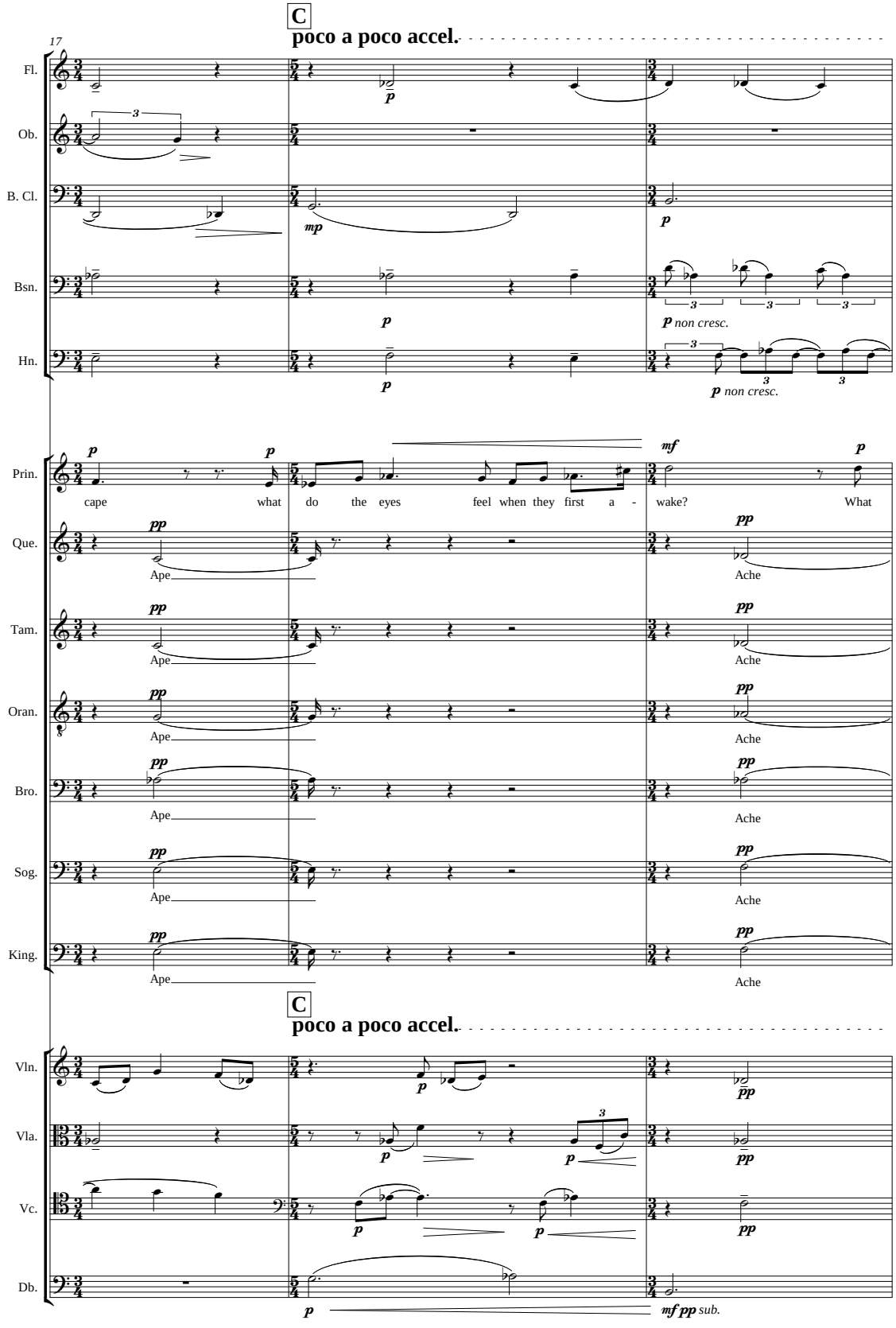

rit.
4
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Vib.
rit.
Vln.
Vla.
Vc.
Db.

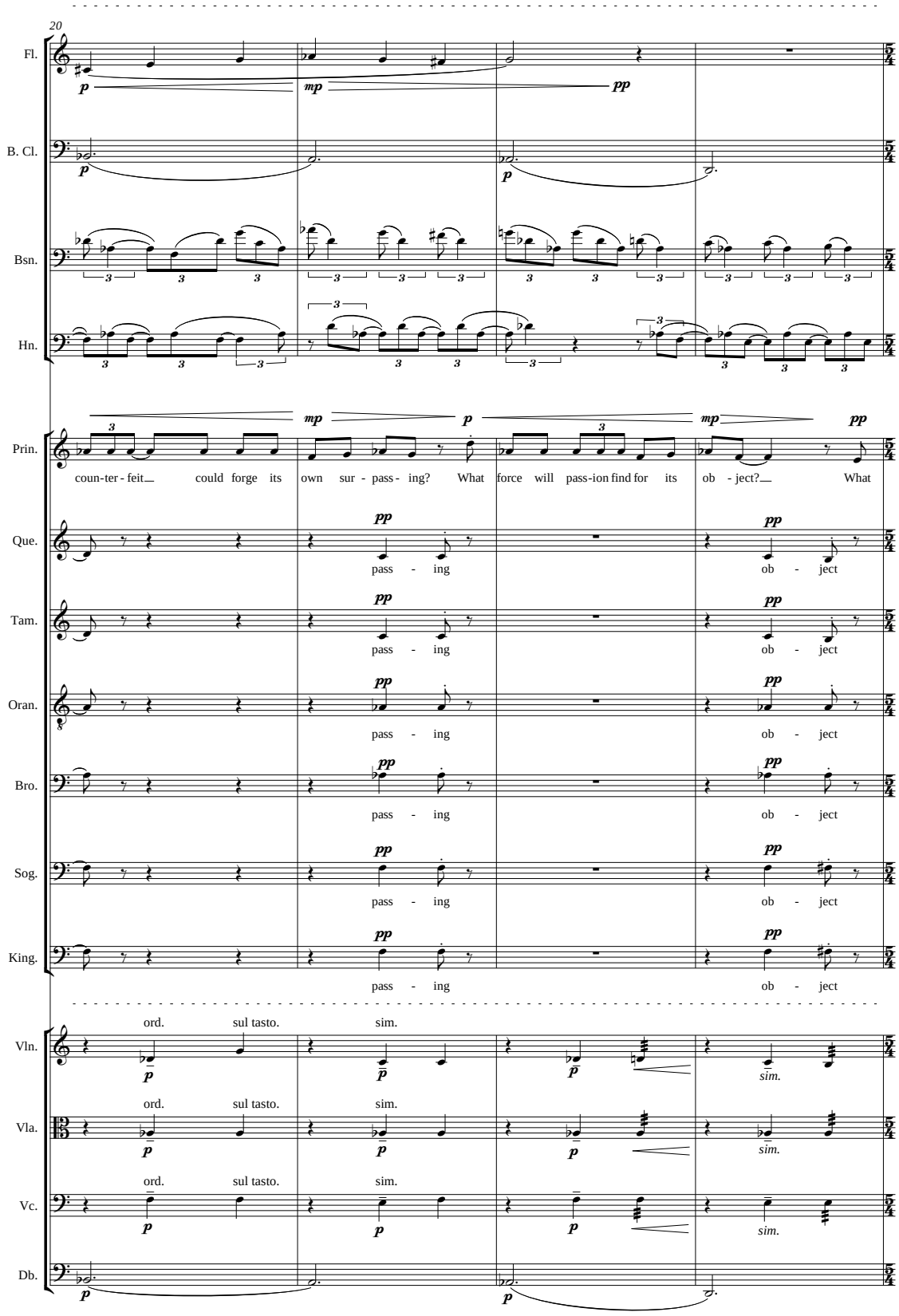

A
A tempo (♩=56)
7
B. Cl.
Bsn.
Prin.
Who has been so mur-de-rous-ly think- ing?
For whose sake was my ass-ass-in-a-tion?
Que.
Tam.
Oran.
Bro.
Sog.
King.
(not in character - as chorus)
King
Na -
neinte
sim.
A
A tempo (♩=56)
Vln.
Vla.
Vc.
Db.

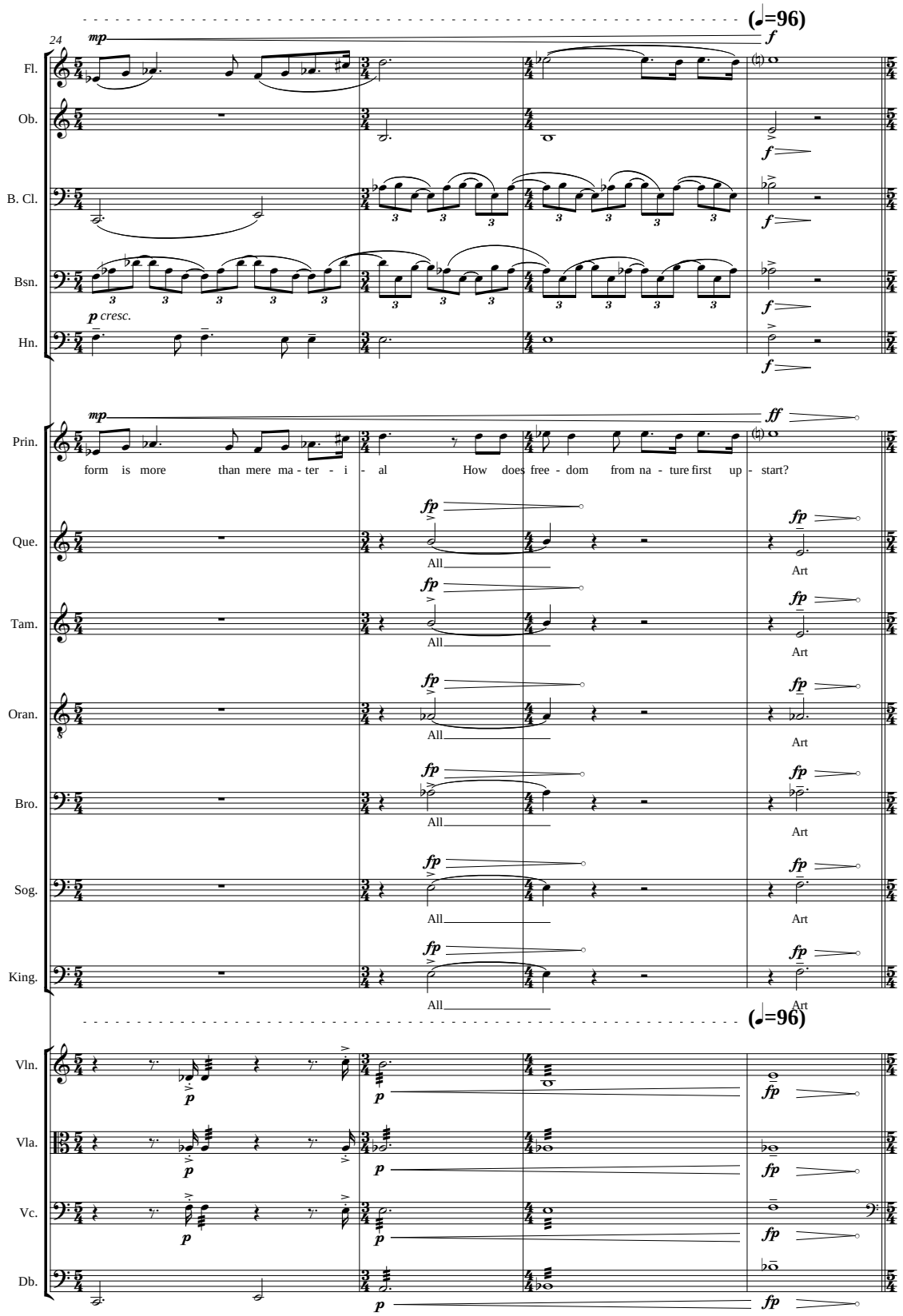

9
Fl.
B. Cl.
Bsn.
Prin.
Who'll be my fa - ther's heir if I'm in pri - son?
What mark is sig - ni - fied by my white skin
Que.
Tam.
Oran.
Bro.
Sog.
King.
tion
Son
Kin
Vln.
Vla.
Vc.
Db.
sim.

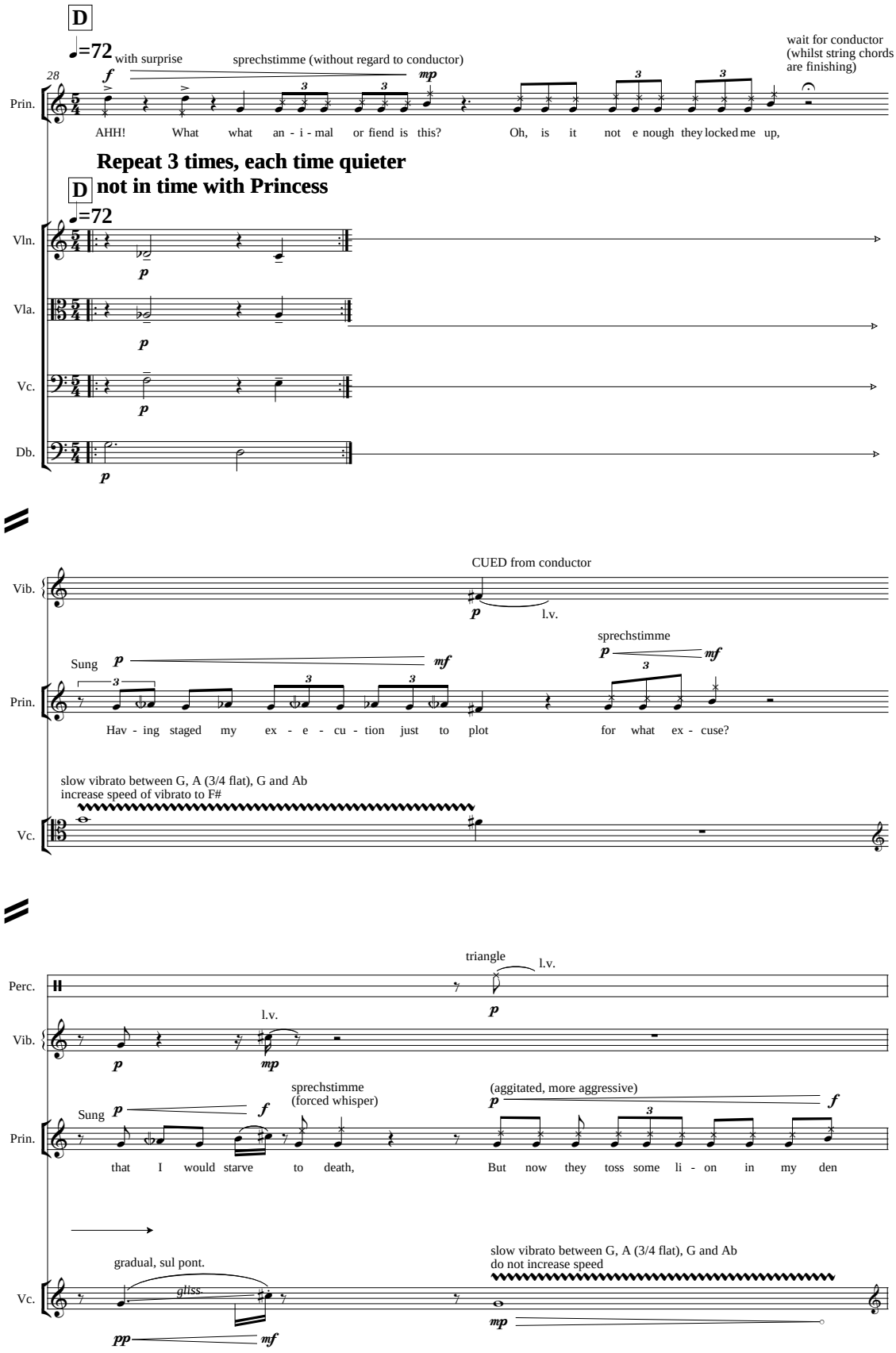

11
rit.
Fl.
mf
Ob.
B. Cl.
Bsn.
p
sim.
Perc.
Prin.
mf p sub.
f
freely
p
fp sub.
To whom do I be- long, if I'm dis - owned? A - lone who'll res-cue me if I am not to die?
Que.
Tam.
Oran.
Bro.
Sog.
King.
mp
pp
Own
I
rit.
Vln.
Vla.
Vc.
Db.
mf

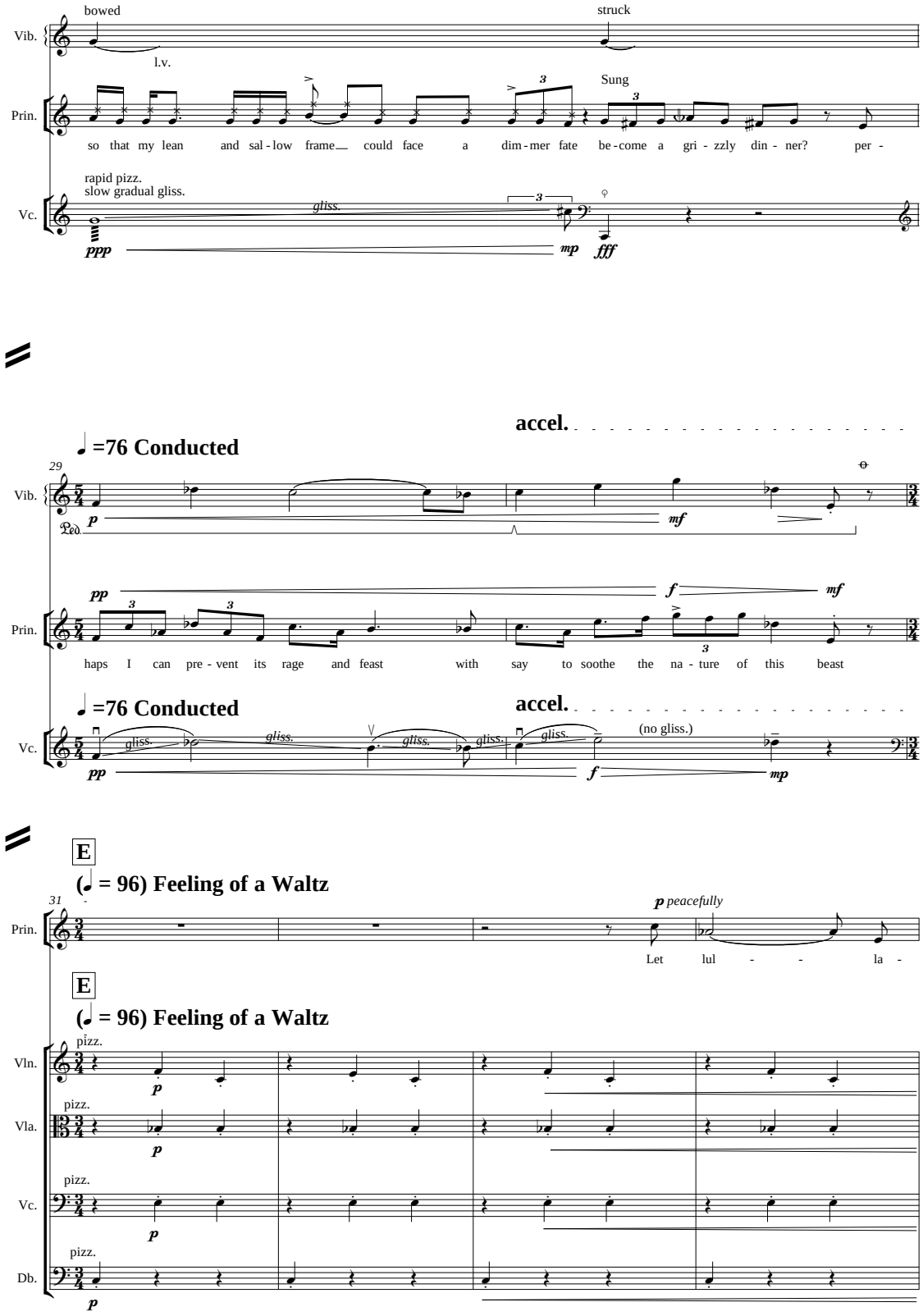

14
B
♩ = 87
rit.
♩ = 64
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Vib.
Ped
Prin.
Will no one ev - er help me to es -
B
♩ = 87
rit.
♩ = 64
Vln.
Vla.
Vc.

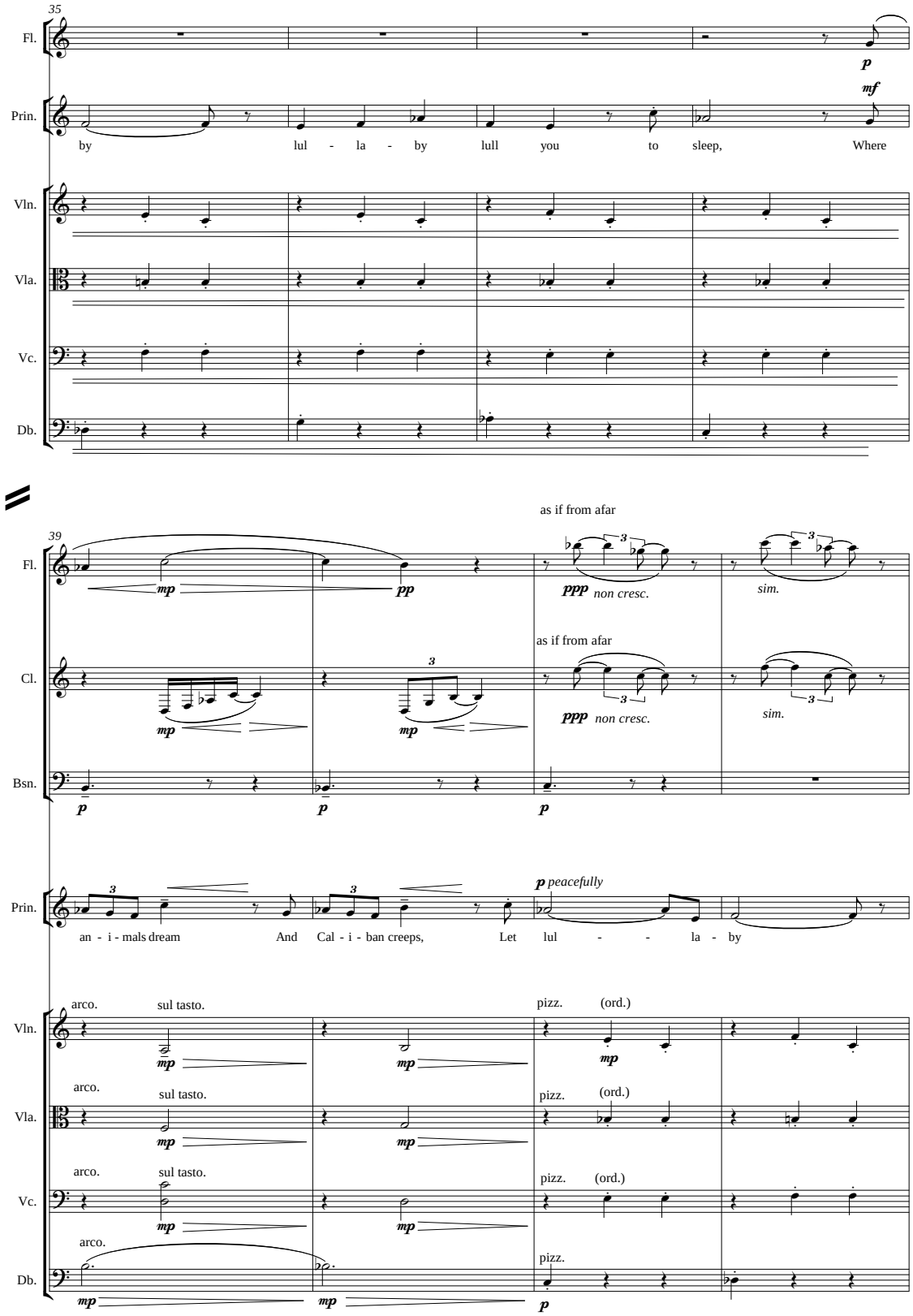

C
poco a poco accel.
17
Fl.
Ob.
B. Cl.
Bsn.
Hn.
p
mp
p non cresc.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
cape what do the eyes feel when they first a - wake? What
Ape
Ache
mf
pp
C
poco a poco accel.
Vln.
Vla.
Vc.
Db.
mf pp sub.

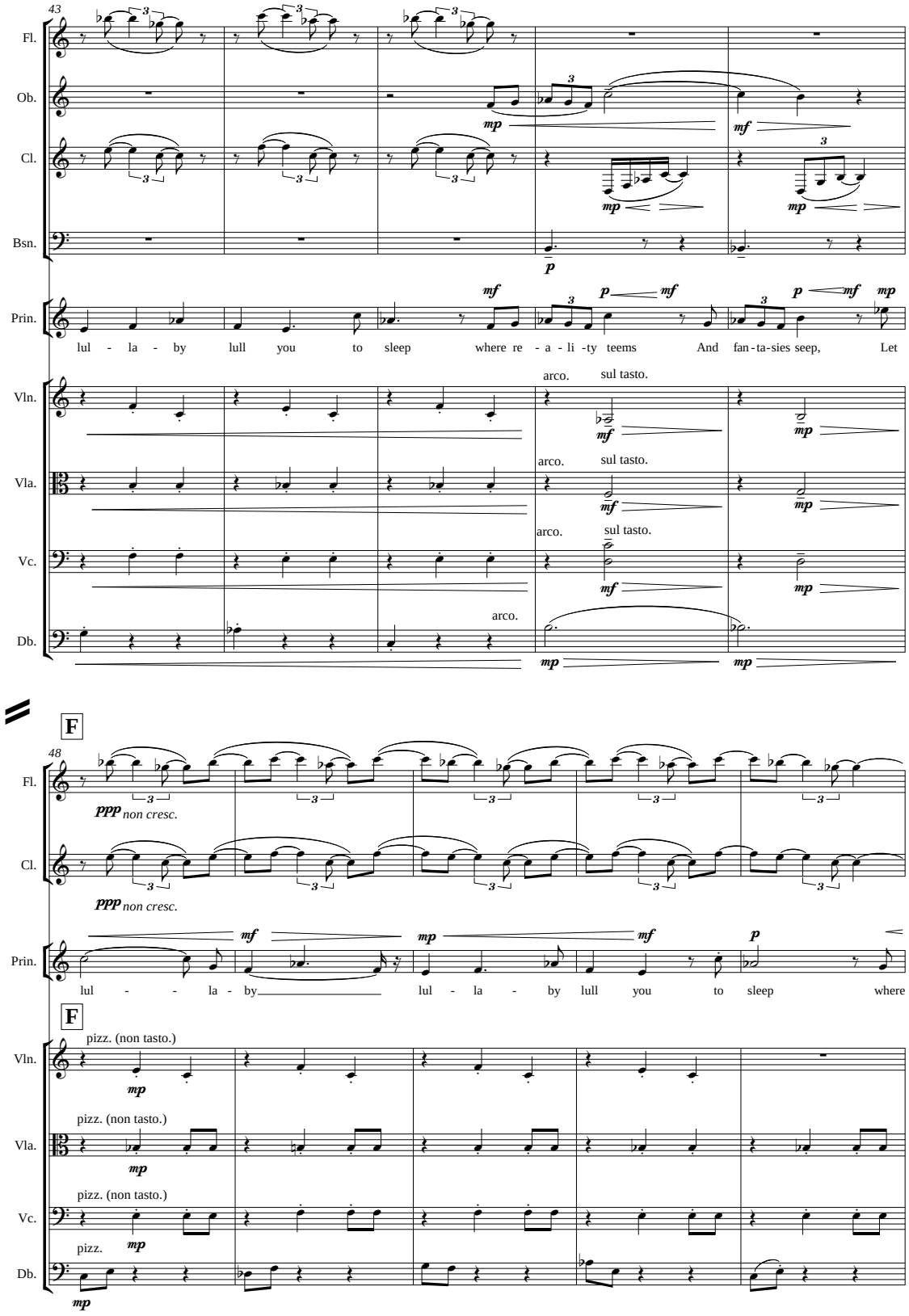

20
Fl.
B. Cl.
Bsn.
Hn.
Prin.
coun-ter-feit could forge its own sur-pass-ing? What force will pass-ion find for its ob-ject? What
Que.
Tam.
Oran.
Bro.
Sog.
King.
pass-ing ob-ject
ord. sul tasto. sim.
Vln.
Vla.
Vc.
Db.

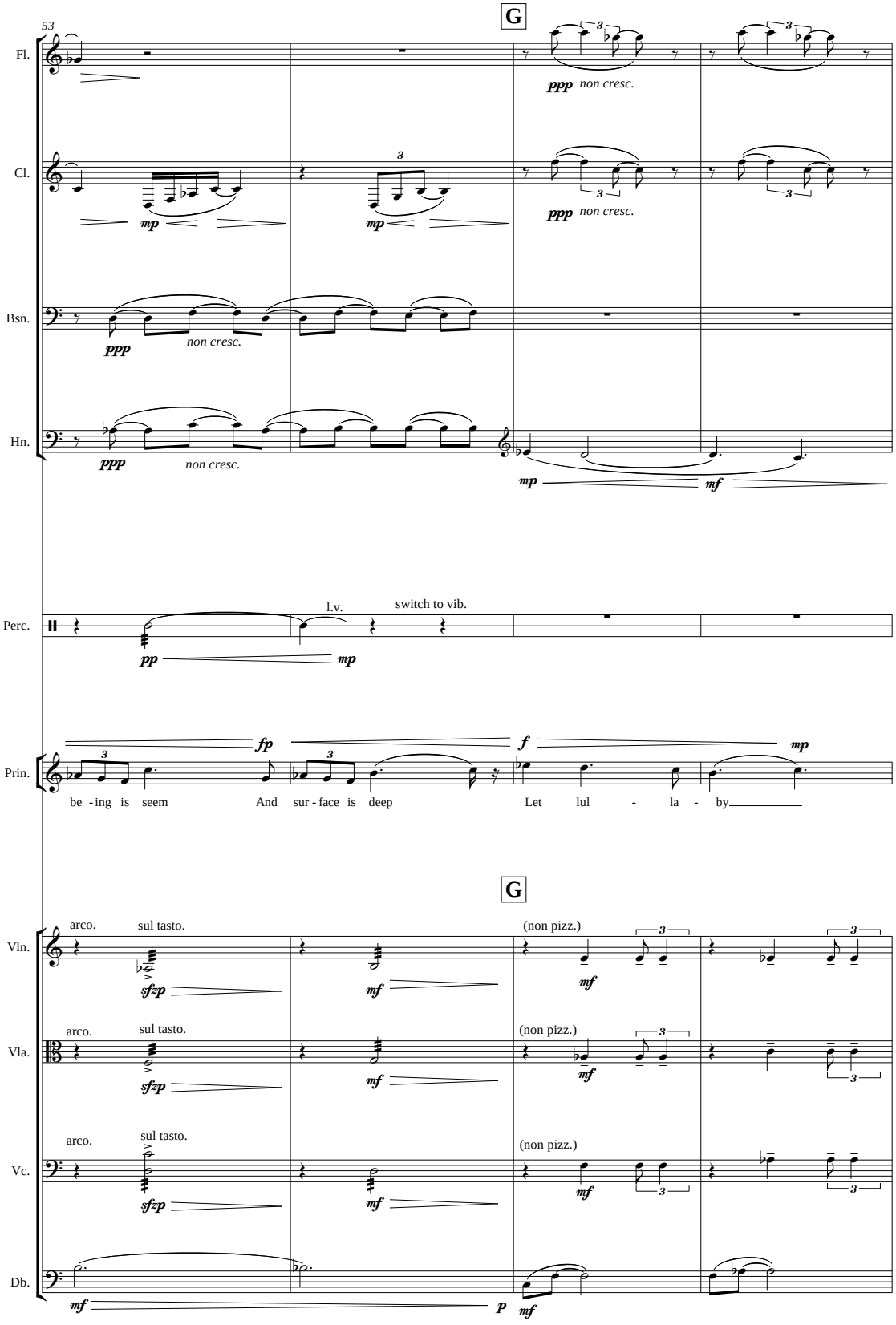

(♩=96)
24
mp
f
Fl.
Ob.
B. Cl.
Bsn.
p cresc.
Hn.
mp
ff
Prin.
form is more than mere ma - ter - i - al How does free - dom from na - ture first up - start?
Que.
Tam.
Oran.
Bro.
Sog.
King.
fp
All
Art
(♩=96)
Vln.
Vla.
Vc.
Db.
p
fp

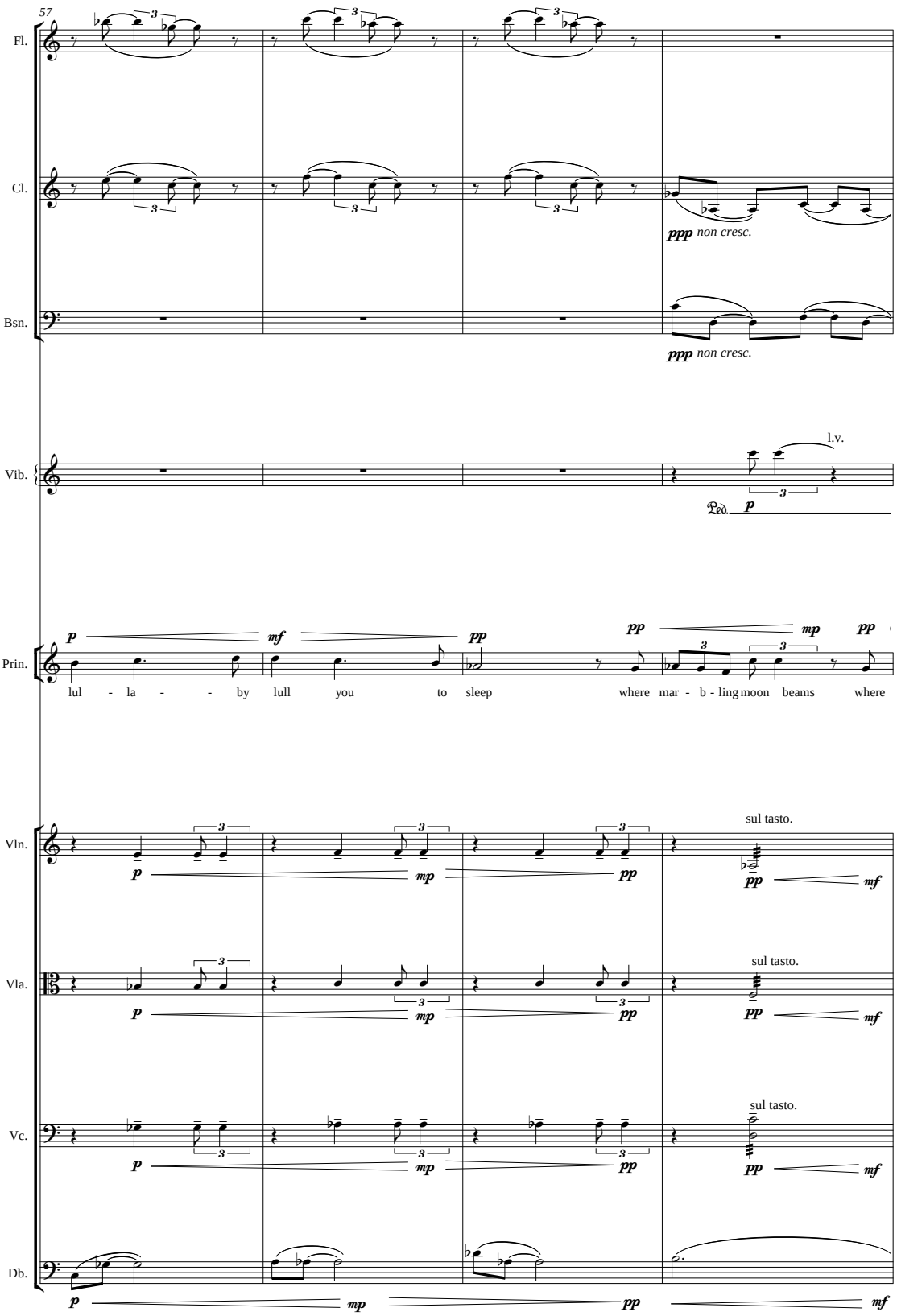

D
♩=72
with surprise
sprechstimme (without regard to conductor)
wait for conductor
(whilst string chords
are finishing)
28
Prin.
AHH! What what an - i - mal or fiend is this? Oh, is it not e nough they locked me up,
Repeat 3 times, each time quieter
not in time with Princess
D
♩=72
Vln.
Vla.
Vc.
Db.
CUED from conductor
Vib.
l.v.
sprechstimme
Sung
Prin.
Hav - ing staged my ex - e - cu - tion just to plot for what ex - cuse?
slow vibrato between G, A (3/4 flat), G and Ab
increase speed of vibrato to F#
Vc.
triangle
l.v.
Perc.
Vib.
l.v.
sprechstimme
(forced whisper)
(aggitated, more aggressive)
Sung
Prin.
that I would starve to death, But now they toss some li - on in my den
gradual, sul pont.
gliss.
slow vibrato between G, A (3/4 flat), G and Ab
do not increase speed
Vc.

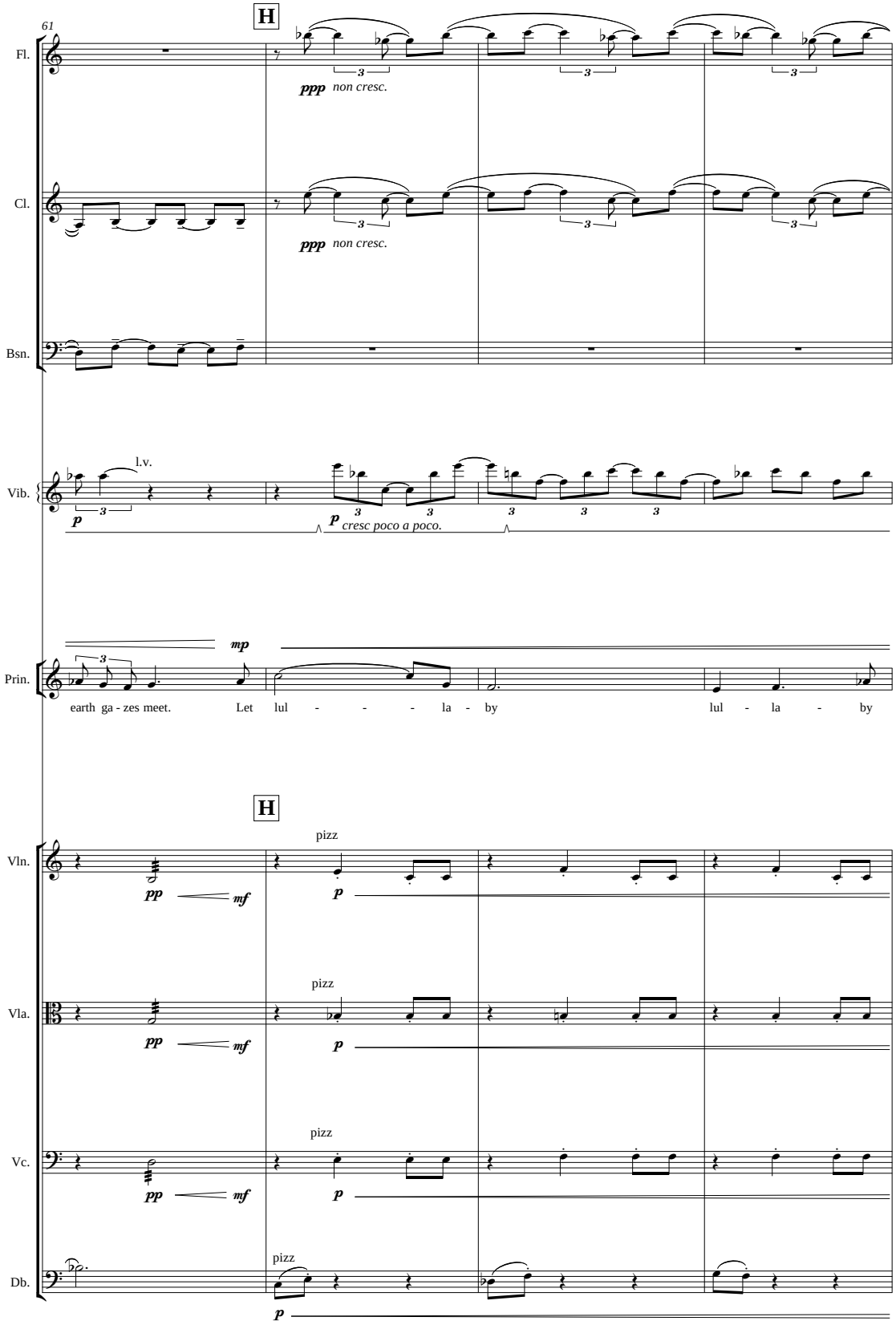

bowed
struck
Vib.
l.v.
Sung
Prin.
so that my lean and sal - low frame could face a dim - mer fate be - come a gri - zzly din - ner? per -
rapid pizz.
slow gradual gliss.
Vc.
gliss.
ppp
mp
fff
accel.
♩ =76 Conducted
29
Vib.
p
Ped.
mf
pp
f
mf
Prin.
haps I can pre - vent its rage and feast with say to soothe the na - ture of this beast
♩ =76 Conducted
accel.
Vc.
gliss.
(no gliss.)
pp
f
mp
E
(♩ = 96) Feeling of a Waltz
31
p peacefully
Prin.
Let lul - - la -
E
(♩ = 96) Feeling of a Waltz
pizz.
Vln.
p
pizz.
Vla.
p
pizz.
Vc.
p
pizz.
Db.
p

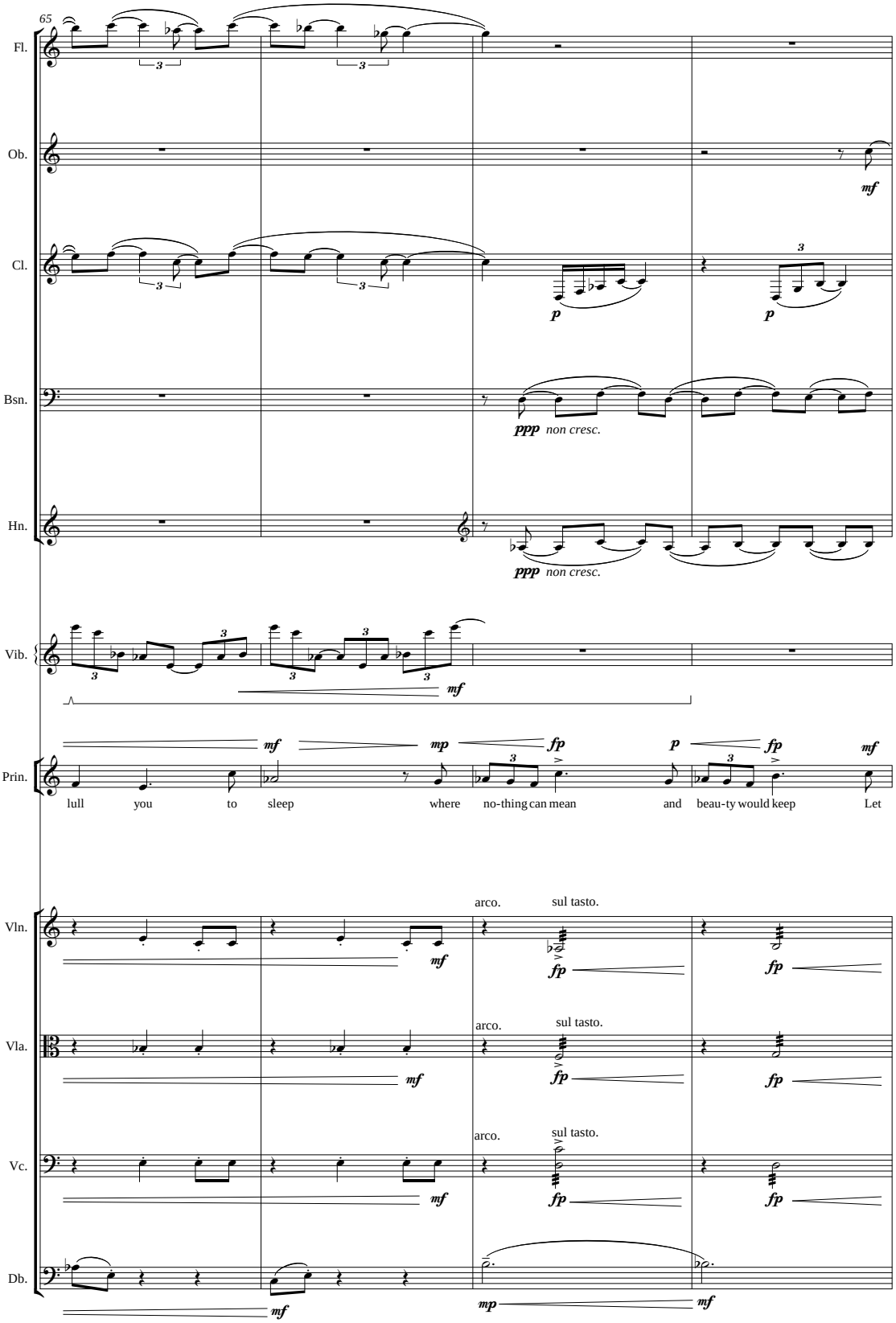

35
Fl.
Prin.
Vln.
Vla.
Vc.
Db.
p
mf
by lul - la - by lull you to sleep, Where
39
as if from afar
mp
pp
ppp non cresc.
sim.
Cl.
Bsn.
p
an - i - mals dream And Cal - i - ban creeps, Let lul - - la - by
p peacefully
arco.
sul tasto.
pizz.
(ord.)

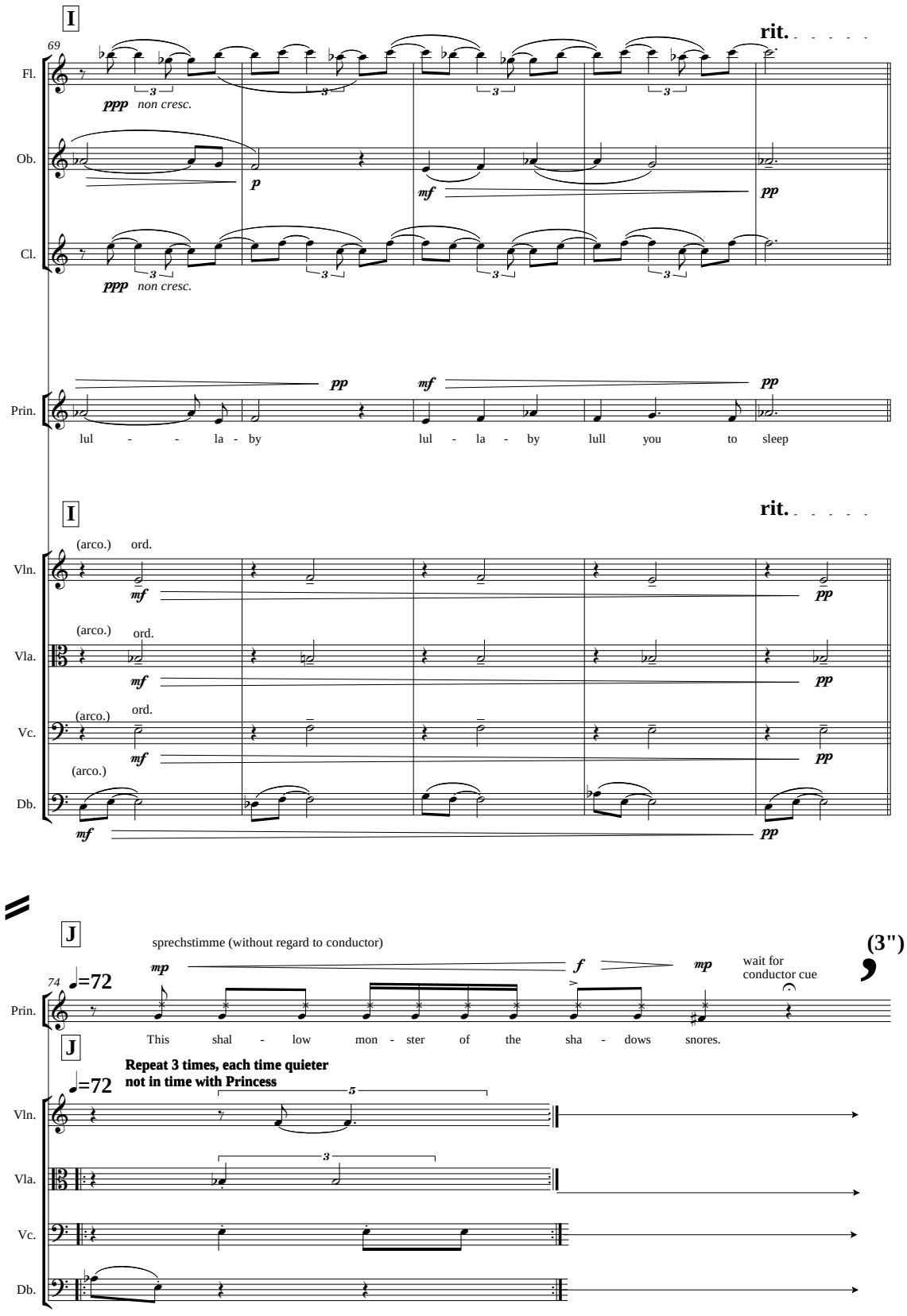

43
Fl.
Ob.
Cl.
Bsn.
Prin.
Vln.
Vla.
Vc.
Db.
mp
mf
p
lul - la - by lull you to sleep where re - a - li - ty teems And fan - ta - sies seep, Let
arco.
sul tasto.
F
48
ppp non cresc.
lul - - la - by lul - la - by lull you to sleep where
pizz. (non tasto.)
pizz.

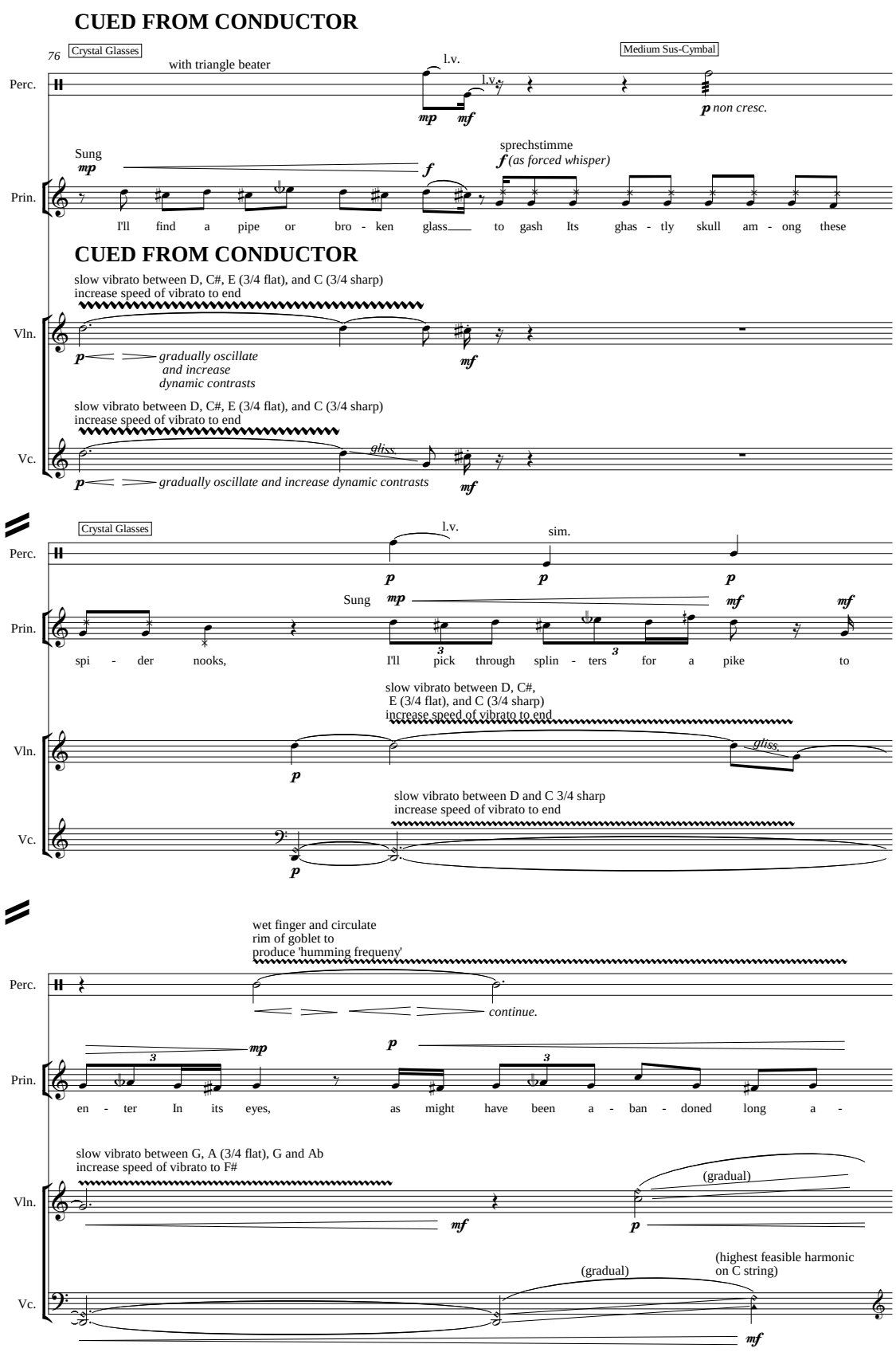

53
G
Fl.
Cl.
Bsn.
Hn.
Perc.
Prin.
ppp non cresc.
mp
mf
l.v.
switch to vib.
pp
fp
f
be - ing is seem
And sur - face is deep
Let lul - la - by
G
Vln.
Vla.
Vc.
Db.
arco.
sul tasto.
(non pizz.)
sfzp
p

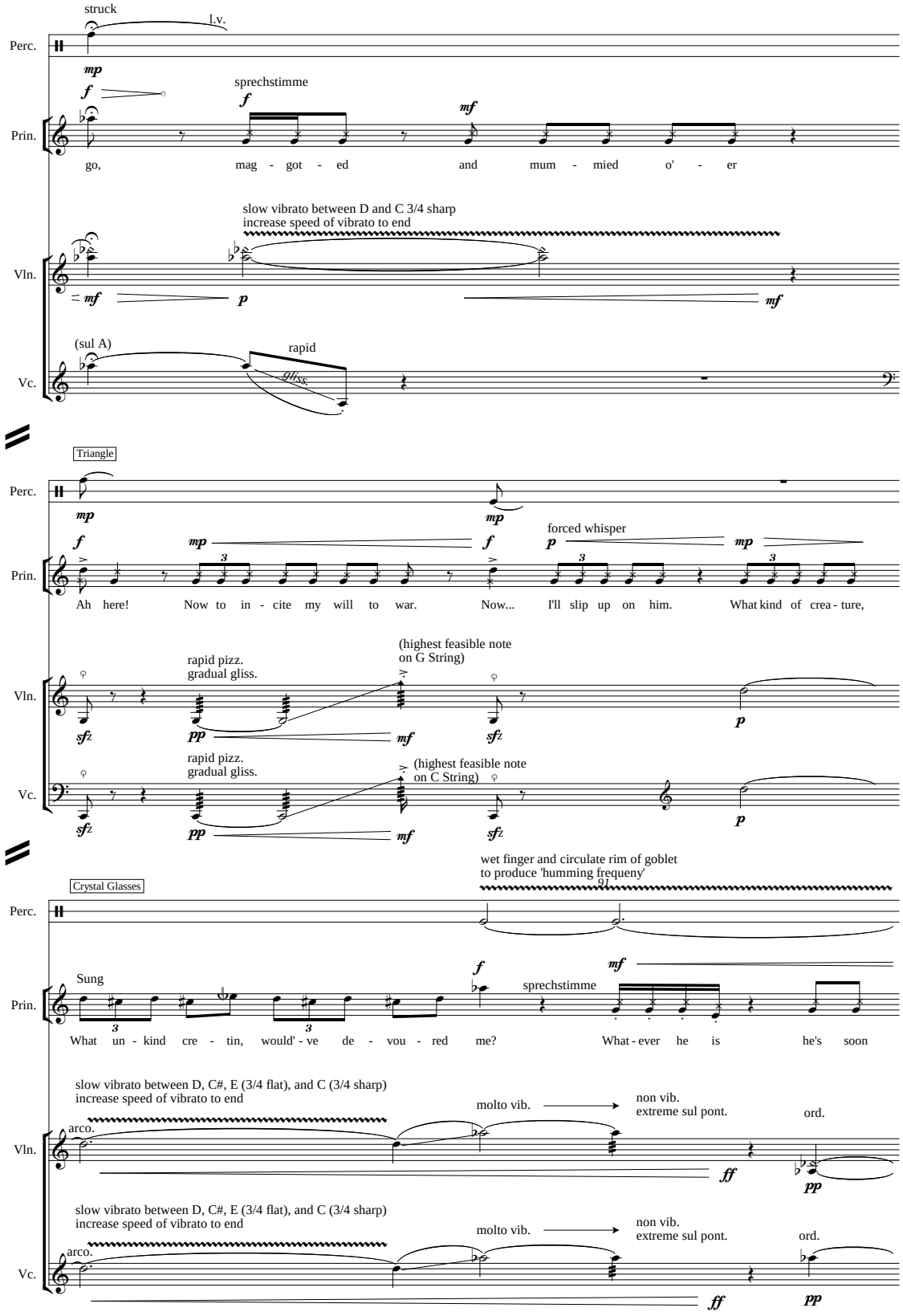

57
Fl.
Cl.
ppp non cresc.
Bsn.
ppp non cresc.
Vib.
l.v.
Ped.
p
Prin.
p mf pp pp mp pp
lul - la - - by lull you to sleep where mar - b - ling moon beams where
Vln.
sul tasto.
p mp pp pp mf
Vla.
sul tasto.
p mp pp pp mf
Vc.
sul tasto.
p mp pp pp mf
Db.
p mp pp mf

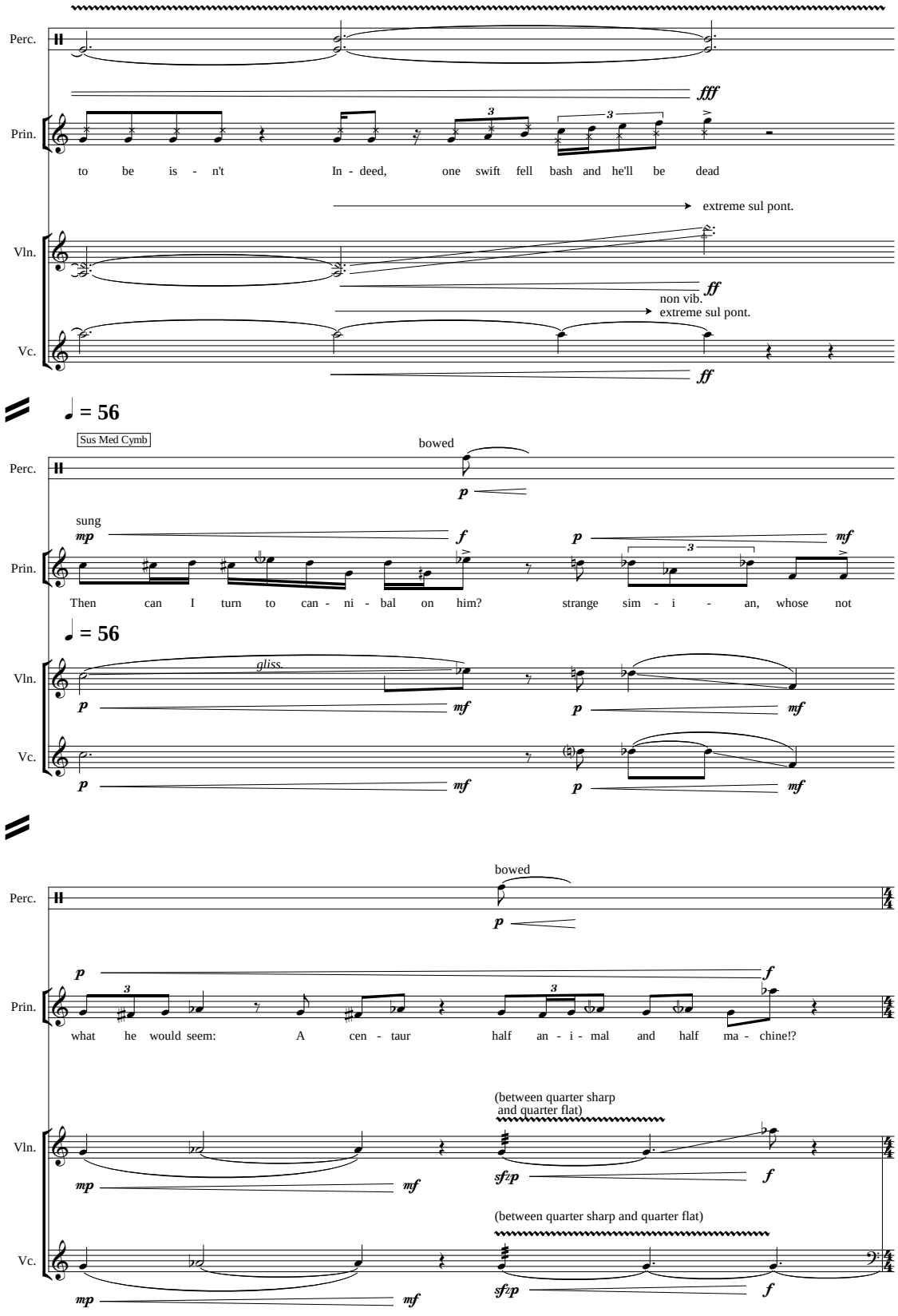

61
H
Fl.
ppp non cresc.
Cl.
ppp non cresc.
Bsn.
Vib.
l.v.
p
p cresc poco a poco.
Prin.
mp
earth ga - zes meet. Let lul - - - la - by lul - la - by
H
Vln.
pizz
pp mf p
Vla.
pizz
pp mf p
Vc.
pizz
pp mf p
Db.
pizz
p

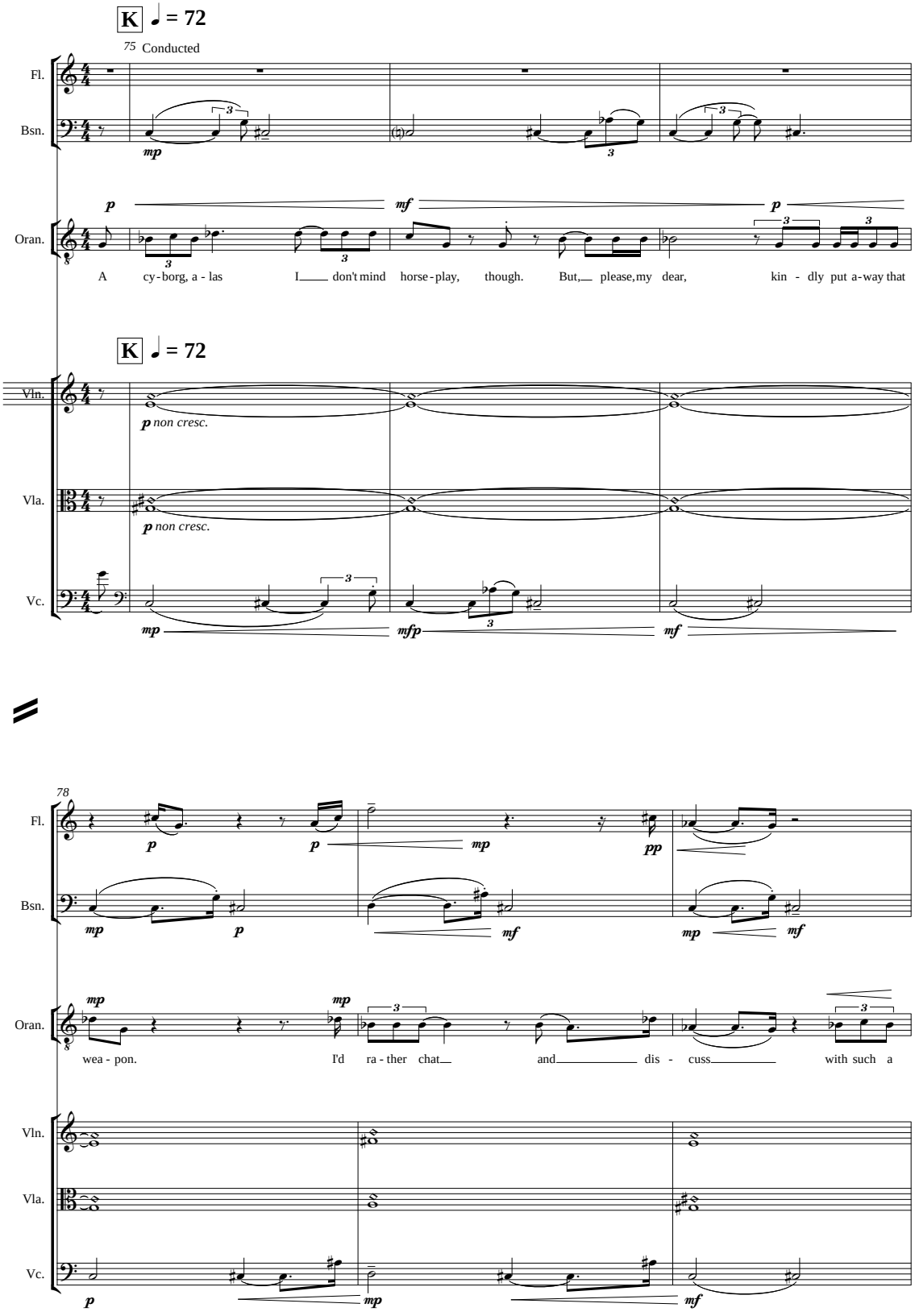

65
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Prin.
Vln.
Vla.
Vc.
Db.
mf
p
ppp non cresc.
mp
fp
lull you to sleep where no-thing can mean and beau-ty would keep Let
arco.
sul tasto.

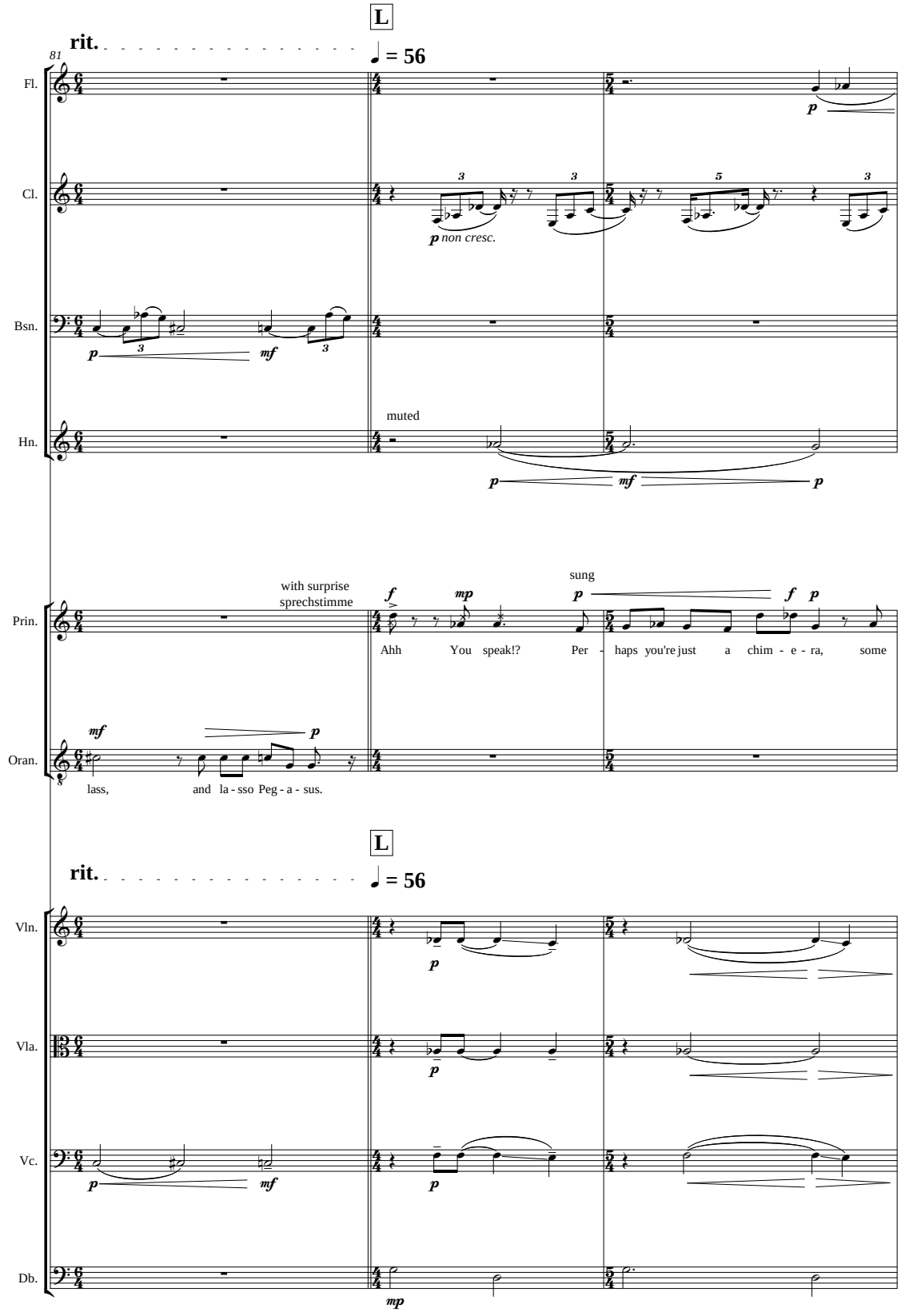

I
rit.
69
Fl.
ppp non cresc.
Ob.
p
mf
pp
Cl.
ppp non cresc.
Prin.
pp
mf
pp
lul - - la - by
lul - la - by
lull you to sleep
I
rit.
Vln.
(arco.) ord.
mf
pp
Vla.
(arco.) ord.
mf
pp
Vc.
(arco.) ord.
mf
pp
Db.
(arco.)
mf
pp
J
sprechstimme (without regard to conductor)
mp
f
mp
wait for conductor cue
(3")
74
♩=72
Prin.
This shal - low mon - ster of the sha - dows snores.
J
Repeat 3 times, each time quieter not in time with Princess
♩=72
Vln.
Vla.
Vc.
Db.

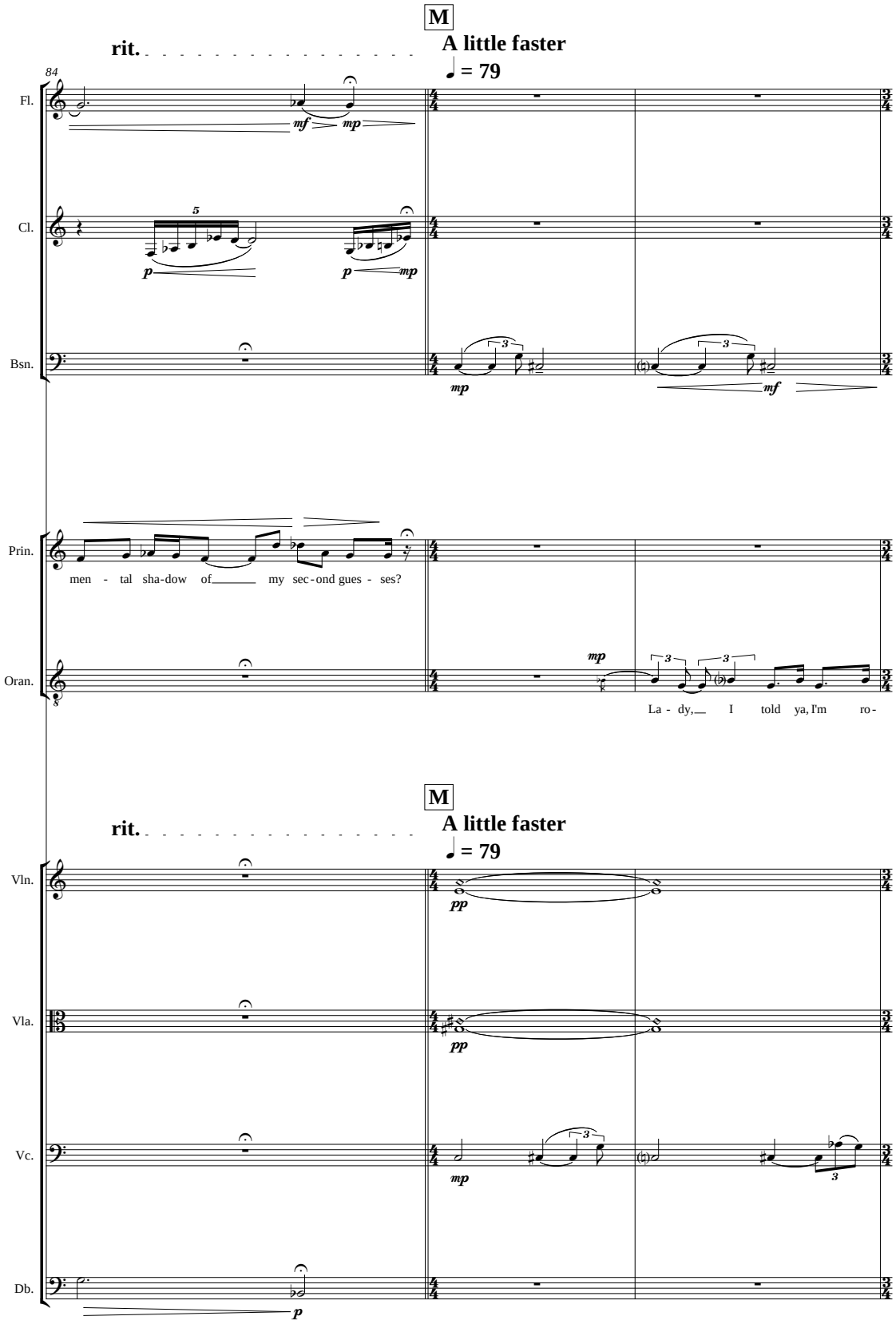

CUED FROM CONDUCTOR
76
Crystal Glasses
with triangle beater
l.v.
Medium Sus-Cymbal
Perc.
mp mf
p non cresc.
Sung
mp
f
sprechstimme
f (as forced whisper)
Prin.
I'll find a pipe or bro - ken glass to gash Its ghas - tly skull am - ong these
CUED FROM CONDUCTOR
slow vibrato between D, C#, E (3/4 flat), and C (3/4 sharp)
increase speed of vibrato to end
Vln.
p gradually oscillate and increase dynamic contrasts
mf
slow vibrato between D, C#, E (3/4 flat), and C (3/4 sharp)
increase speed of vibrato to end
Vc.
gliss.
p gradually oscillate and increase dynamic contrasts
mf
Crystal Glasses
l.v.
sim.
Perc.
p p p
Sung
mp mf mf
Prin.
spi - der nooks, I'll pick through splin - ters for a pike to
slow vibrato between D, C#,
E (3/4 flat), and C (3/4 sharp)
increase speed of vibrato to end
Vln.
p
gliss.
slow vibrato between D and C 3/4 sharp
increase speed of vibrato to end
Vc.
p
wet finger and circulate
rim of goblet to
produce 'humming frequeny'
Perc.
continue.
mp
p
Prin.
en - ter In its eyes, as might have been a - ban - doned long a -
slow vibrato between G, A (3/4 flat), G and Ab
increase speed of vibrato to F#
Vln.
mf
(gradual)
p
(gradual)
(highest feasible harmonic
on C string)
Vc.
mf

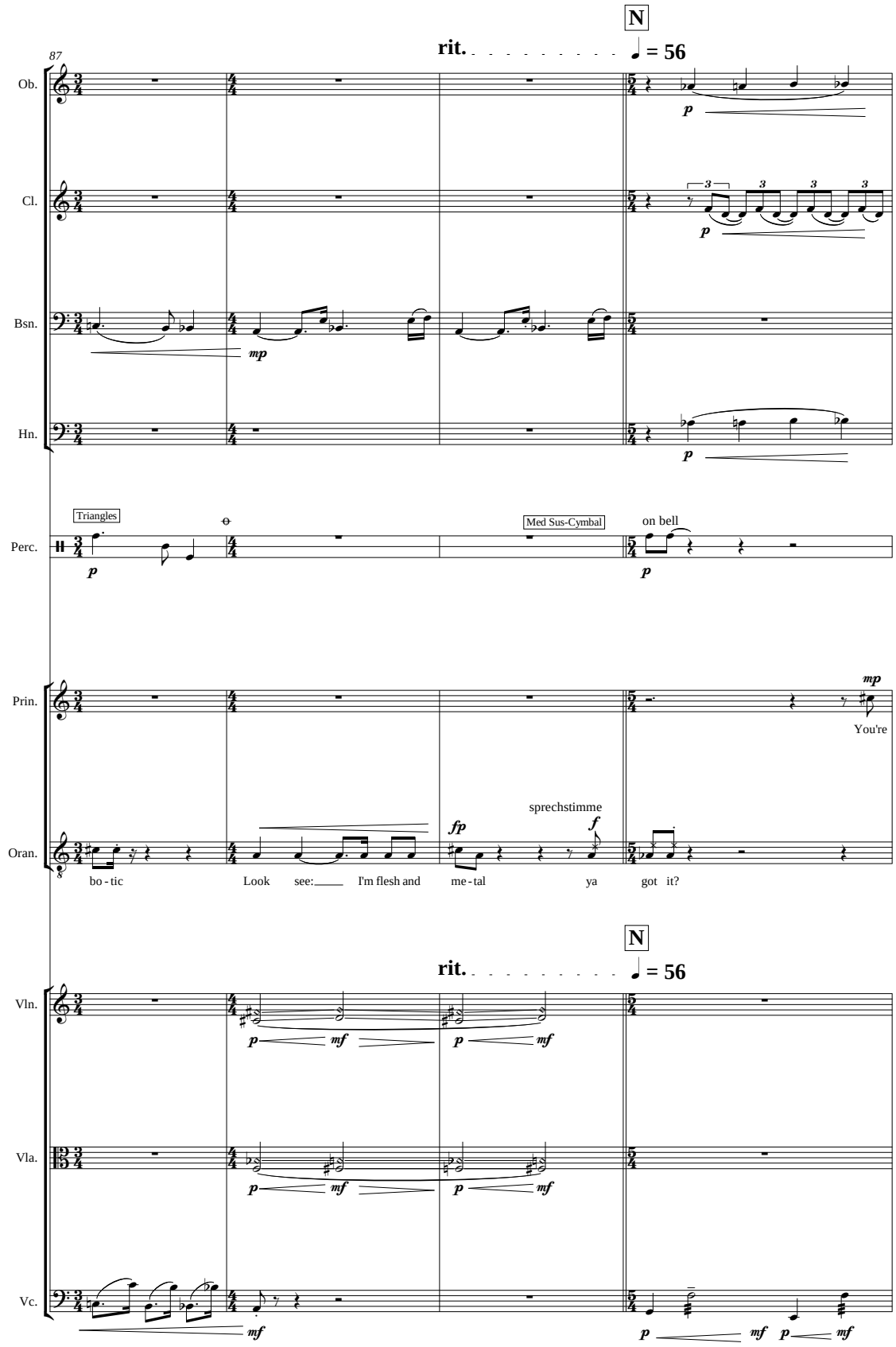

struck
l.v.
Perc.
mp
f
sprechstimme
f
mf
Prin.
go, mag - got - ed and mum - mied o' - er
slow vibrato between D and C 3/4 sharp
increase speed of vibrato to end
Vln.
mf
p
mf
(sul A)
rapid
gliss.
Vc.
Triangle
Perc.
mp
mp
f
mp
f
forced whisper
p
mp
Prin.
Ah here! Now to in - cite my will to war. Now... I'll slip up on him. What kind of crea - ture,
rapid pizz.
gradual gliss.
(highest feasible note
on G String)
Vln.
sfz
pp
mf
sfz
p
rapid pizz.
gradual gliss.
(highest feasible note
on C String)
Vc.
sfz
pp
mf
sfz
p
wet finger and circulate rim of goblet
to produce 'humming frequeny'
91
Crystal Glasses
Perc.
Sung
f
mf
sprechstimme
Prin.
What un - kind cre - tin, would' - ve de - vou - red me? What - ever he is he's soon
slow vibrato between D, C#, E (3/4 flat), and C (3/4 sharp)
increase speed of vibrato to end
molto vib.
non vib.
extreme sul pont.
ord.
arco.
Vln.
ff
pp
slow vibrato between D, C#, E (3/4 flat), and C (3/4 sharp)
increase speed of vibrato to end
molto vib.
non vib.
extreme sul pont.
ord.
arco.
Vc.
ff
pp

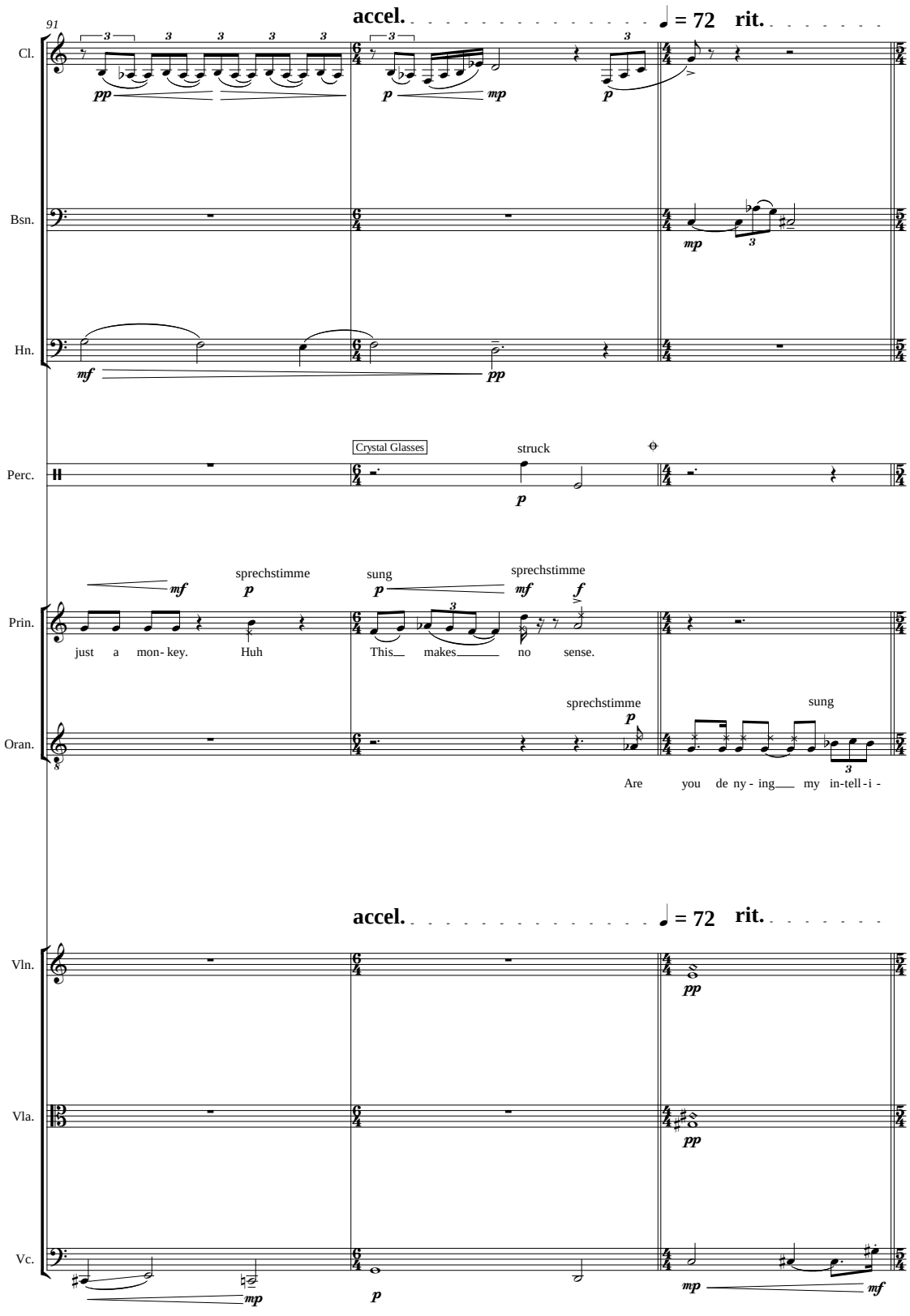

Perc.
fff
Prin.
to be is - n't In - deed, one swift fell bash and he'll be dead
extreme sul pont.
Vln.
ff
non vib.
extreme sul pont.
Vc.
ff
♩ = 56
Sus Med Cymb
bowed
Perc.
p
sung
mp
f
p
mf
Prin.
Then can I turn to can - ni - bal on him? strange sim - i - an, whose not
♩ = 56
gliss.
Vln.
p
mf
p
mf
Vc.
p
mf
p
mf
bowed
Perc.
p
p
f
Prin.
what he would seem: A cen - taur half an - i - mal and half ma - chine!?
(between quarter sharp and quarter flat)
Vln.
mp
mf
sf♯p
f
(between quarter sharp and quarter flat)
Vc.
mp
mf
sf♯p
f

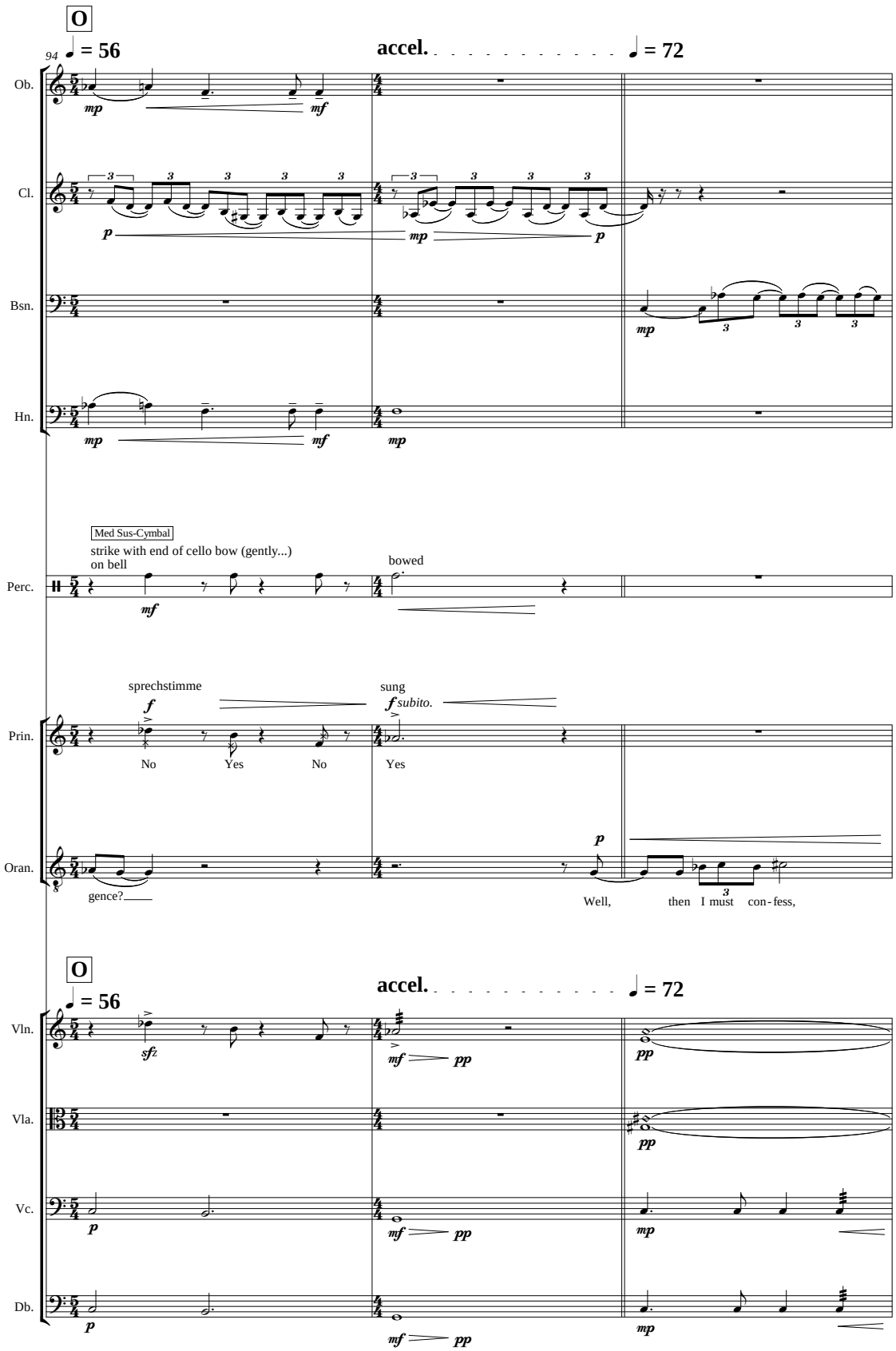

K ♩ = 72
75 Conducted
Fl.
Bsn.
Oran.
A cy-borg, a-las I don't mind horse-play, though. But, please, my dear, kin-dly put a-way that
K ♩ = 72
Vln.
Vla.
Vc.
p non cresc.
78
wea-pon. I'd ra-ther chat and dis-cuss with such a

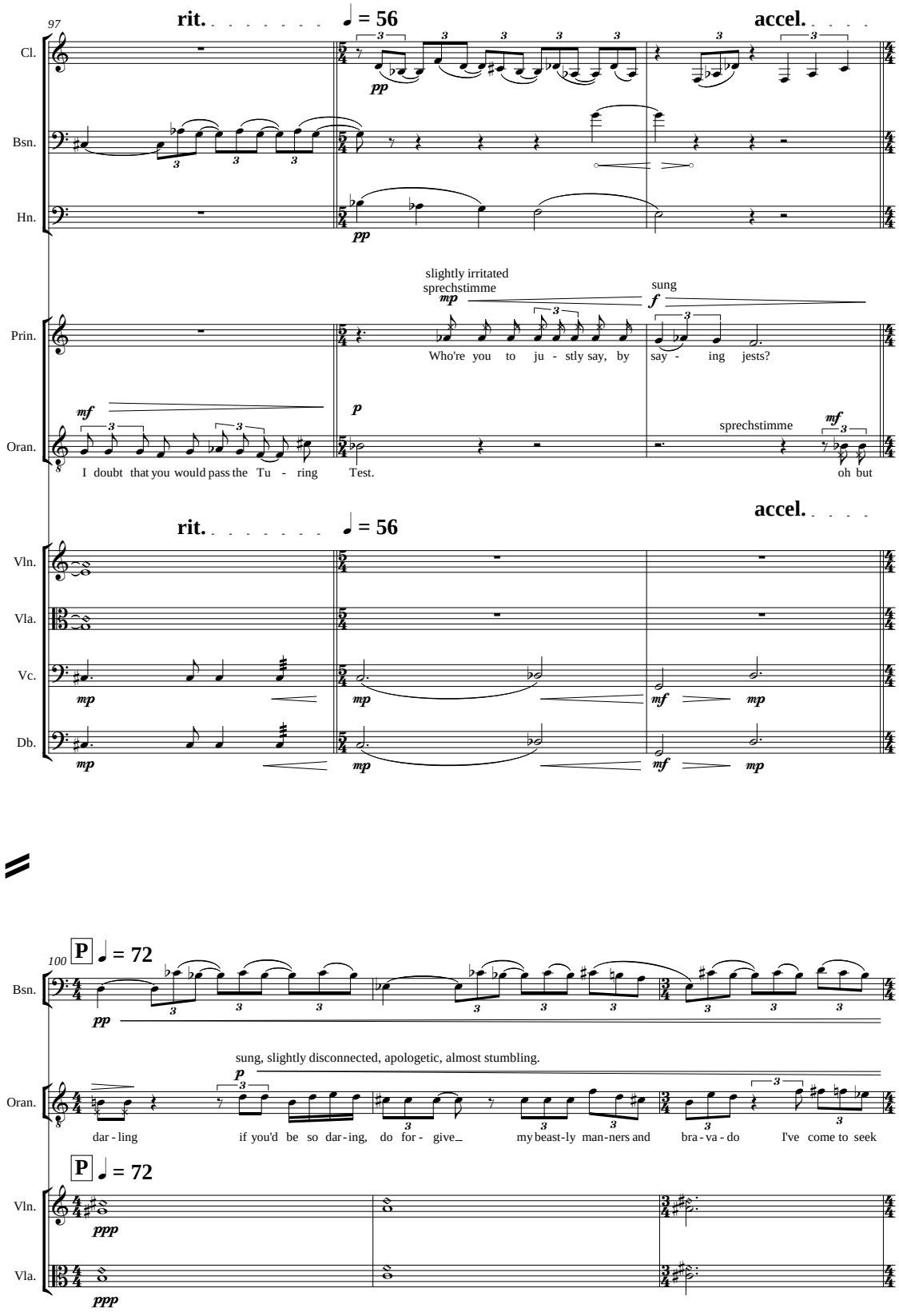

L
rit.
♩ = 56
81
Fl.
Cl.
Bsn.
Hn.
p non cresc.
muted
with surprise
sprechstimme
sung
Prin.
Ahh You speak!? Per - haps you're just a chim - e - ra, some
Oran.
lass, and la - sso Peg - a - sus.
L
rit.
♩ = 56
Vln.
Vla.
Vc.
Db.

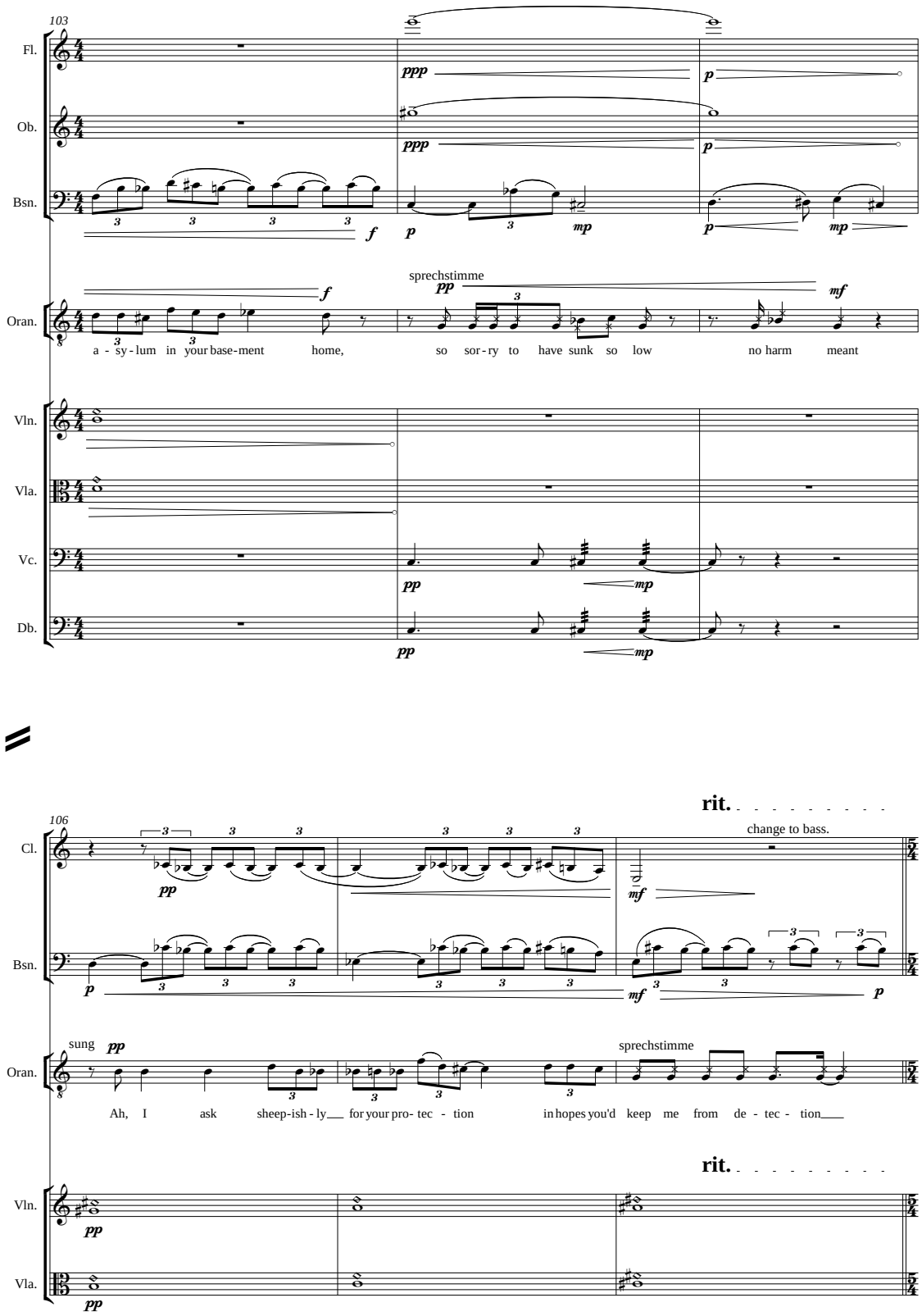

M
rit.
A little faster
♩ = 79
84
Fl.
Cl.
Bsn.
Prin.
men - tal sha-dow of my sec-ond gues - ses?
Oran.
La - dy, I told ya, I'm ro-
M
rit.
A little faster
♩ = 79
Vln.
Vla.
Vc.
Db.

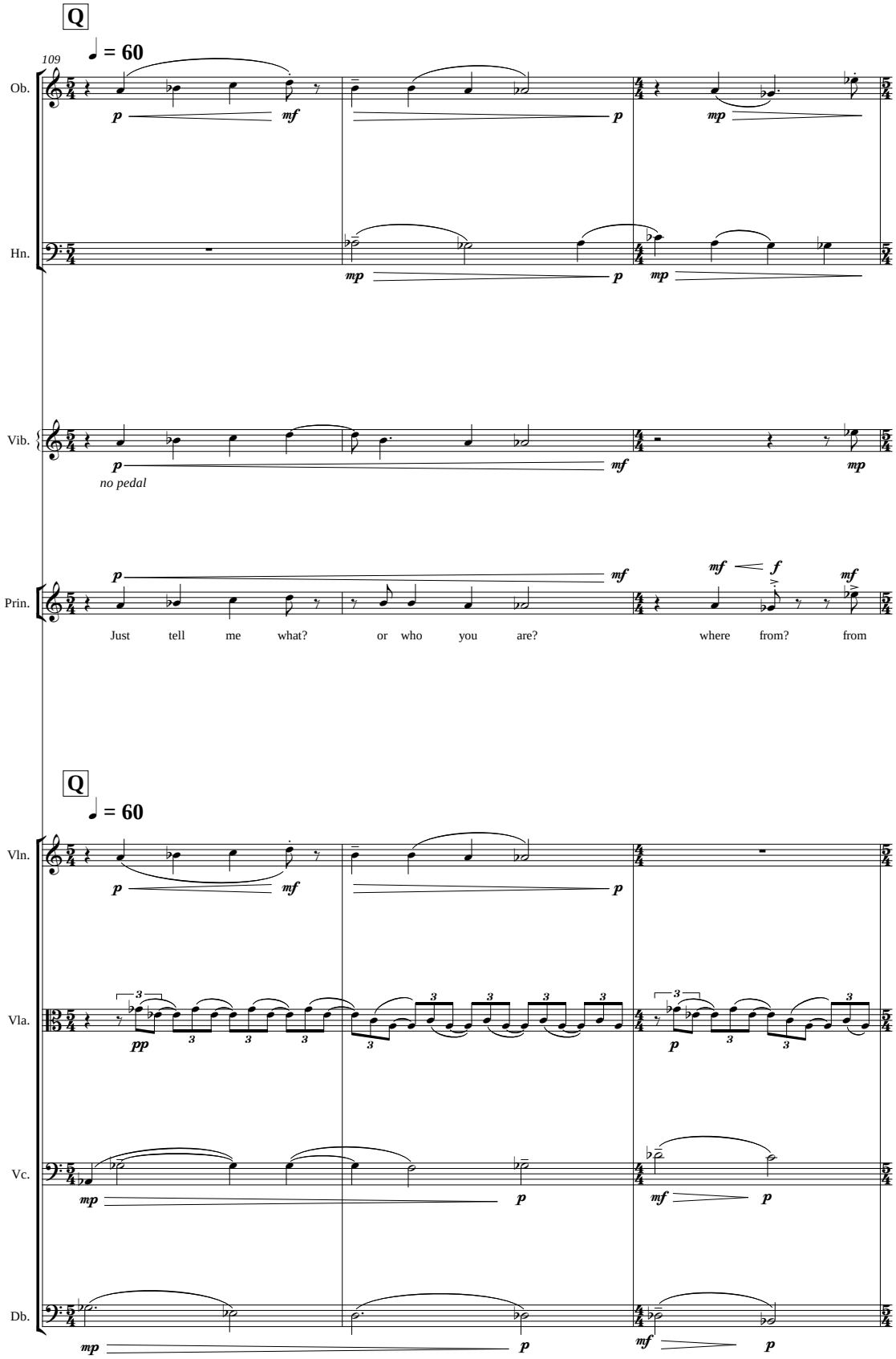

N
rit.
= 56
87
Ob.
Cl.
Bsn.
Hn.
Triangles
Med Sus-Cymbal
on bell
Perc.
Prin.
You're
sprechstimme
Oran.
bo - tic
Look
see:
I'm flesh and
me - tal
ya
got it?
N
rit.
= 56
Vln.
Vla.
Vc.

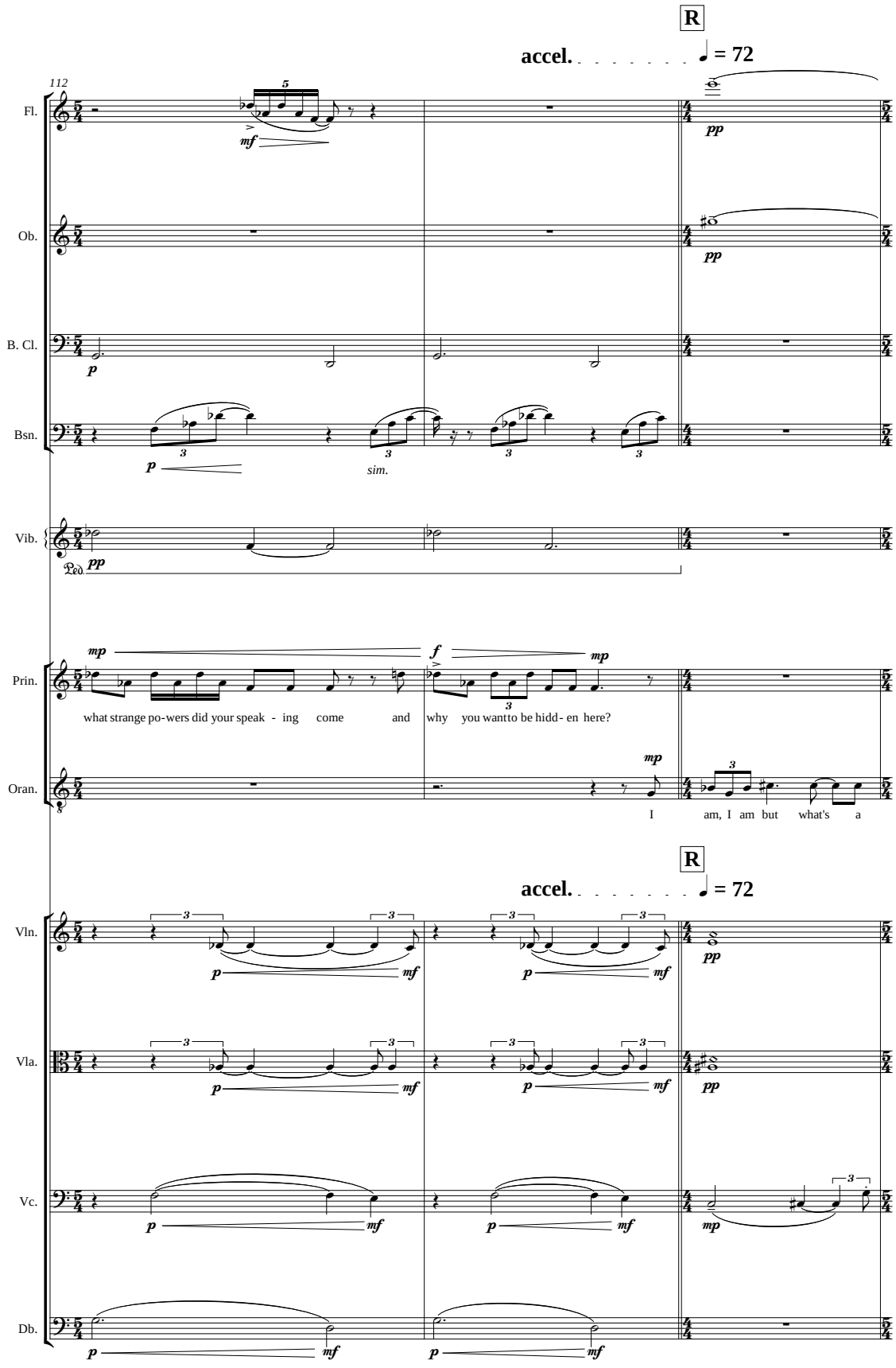

91
accel.
= 72
rit.
Cl.
Bsn.
Hn.
Crystal Glasses
struck
Perc.
sprechstimme
sung
sprechstimme
Prin.
just a mon- key. Huh
This makes no sense.
sprechstimme
sung
Oran.
Are you de ny - ing my in-tell - i -
accel.
= 72
rit.
Vln.
Vla.
Vc.

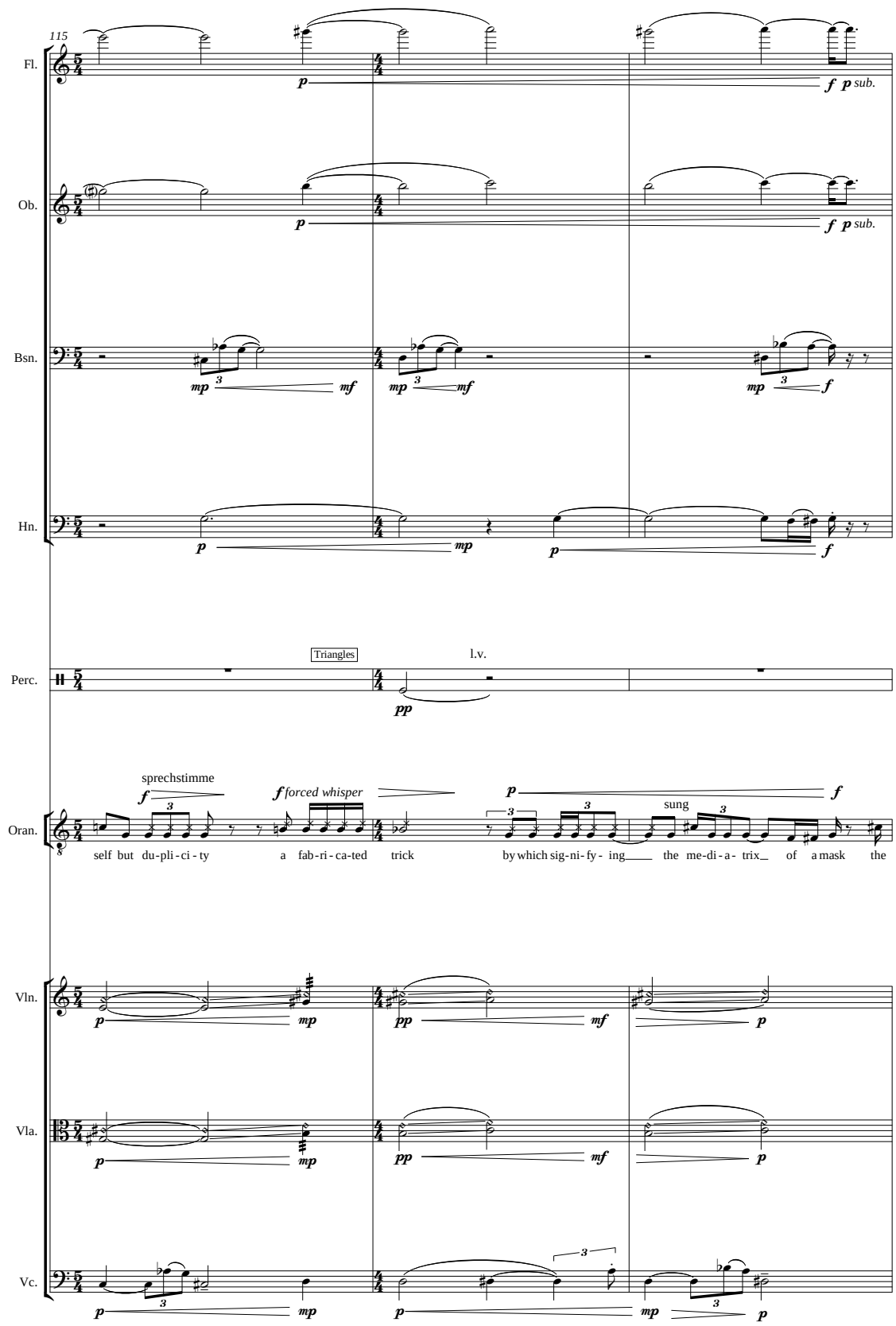

O
94
♩ = 56
accel.
♩ = 72
Ob.
Cl.
Bsn.
Hn.
Med Sus-Cymbal
strike with end of cello bow (gently...)
on bell
bowed
Perc.
sprechstimme
sung
Prin.
No
Yes
No
Yes
Oran.
gence?
Well, then I must con-fess,
O
accel.
♩ = 56
♩ = 72
Vln.
Vla.
Vc.
Db.

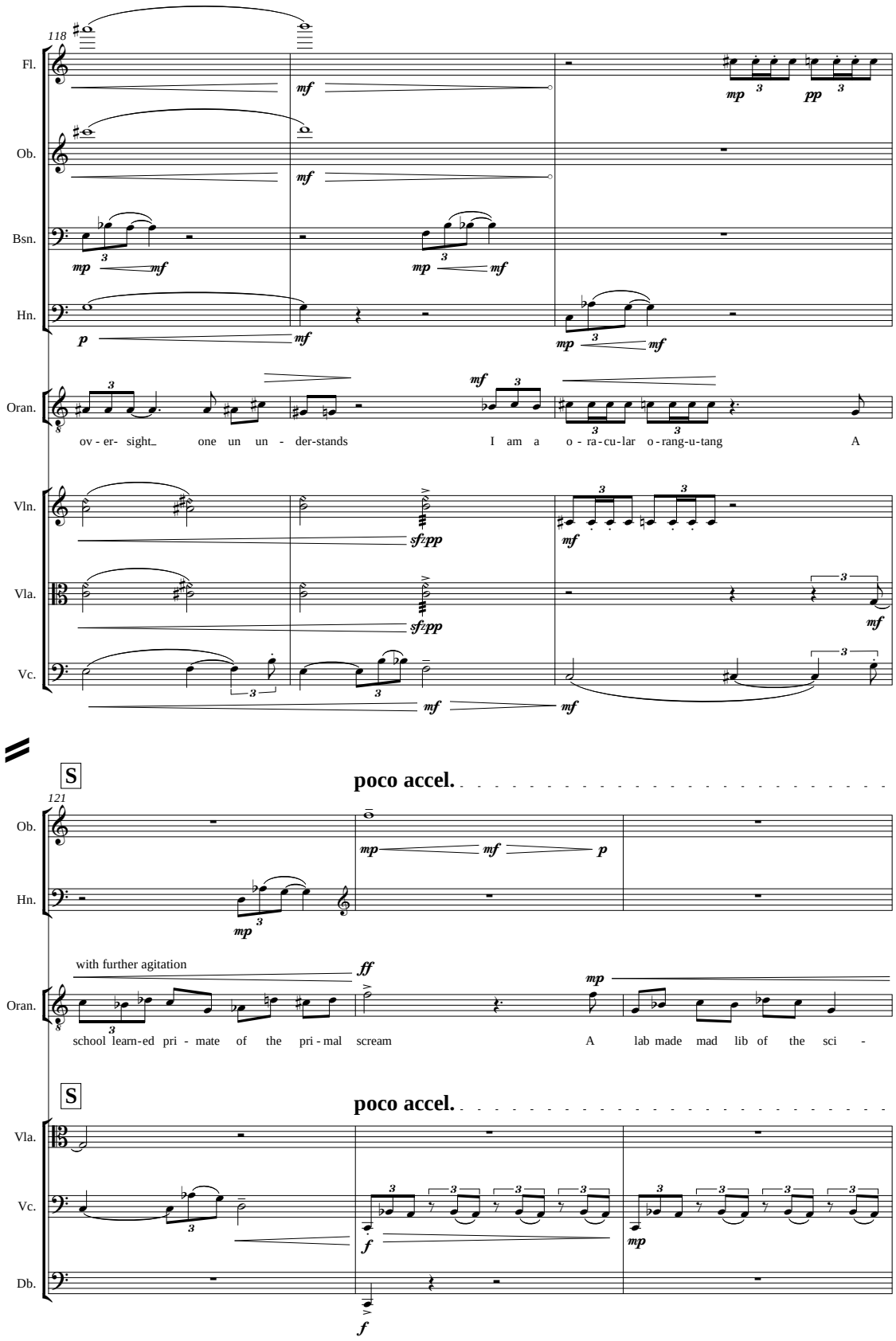

97
rit.
♩ = 56
accel.
Cl.
Bsn.
Hn.
pp
slightly irritated
sprechstimme
mp
sung
f
Prin.
Who're you to ju - stly say, by say - ing jests?
mf
p
sprechstimme
mf
Oran.
I doubt that you would pass the Tu - ring Test.
oh but
rit.
♩ = 56
accel.
Vln.
Vla.
Vc.
Db.
mp
mf
100
P
♩ = 72
Bsn.
pp
sung, slightly disconnected, apologetic, almost stumbling.
p
Oran.
dar - ling if you'd be so dar - ing, do for - give my beast - ly man - ners and bra - va - do I've come to seek
P
♩ = 72
Vln.
Vla.
ppp

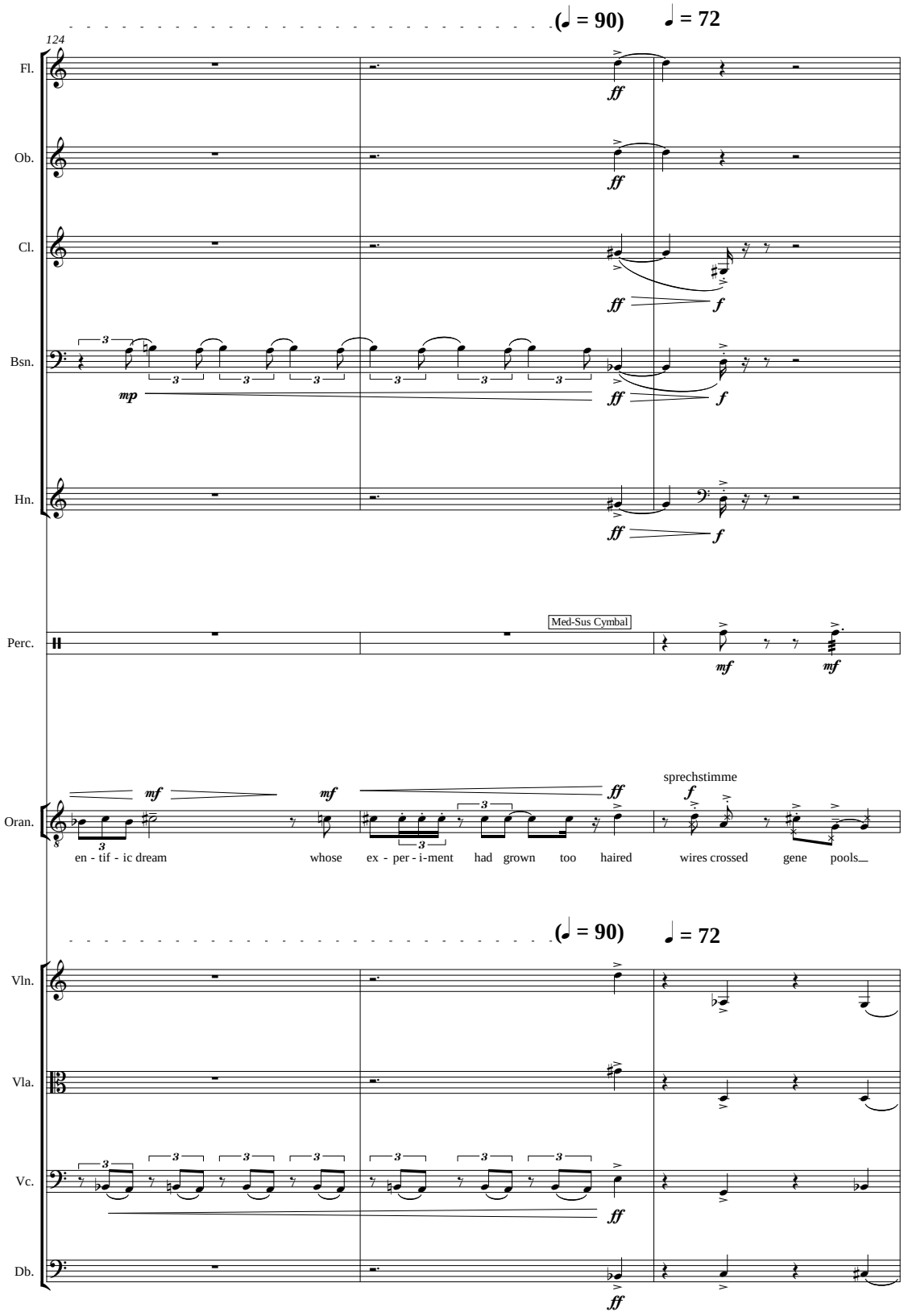

103
Fl.
Ob.
Bsn.
Oran.
Vln.
Vla.
Vc.
Db.
sprechstimme
a - sy - lum in your base-ment home, so sor - ry to have sunk so low no harm meant
106
Cl.
change to bass.
rit.
sung
sprechstimme
Ah, I ask sheep-ish - ly for your pro- tec - tion in hopes you'd keep me from de - tec - tion
rit.

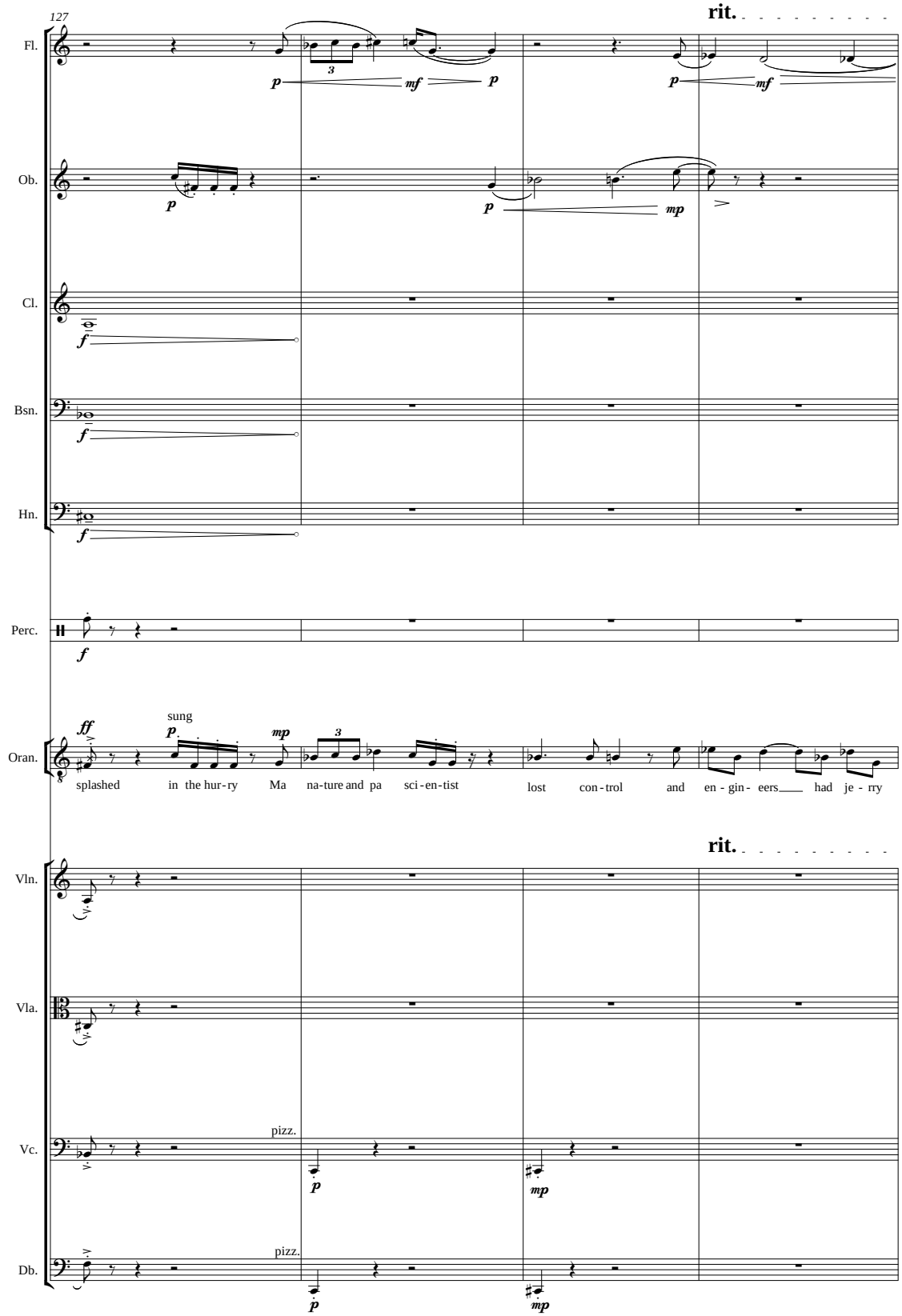

Q
109
♩ = 60
Ob.
Hn.
Vib.
no pedal
Prin.
Just tell me what? or who you are? where from? from
Q
♩ = 60
Vln.
Vla.
Vc.
Db.

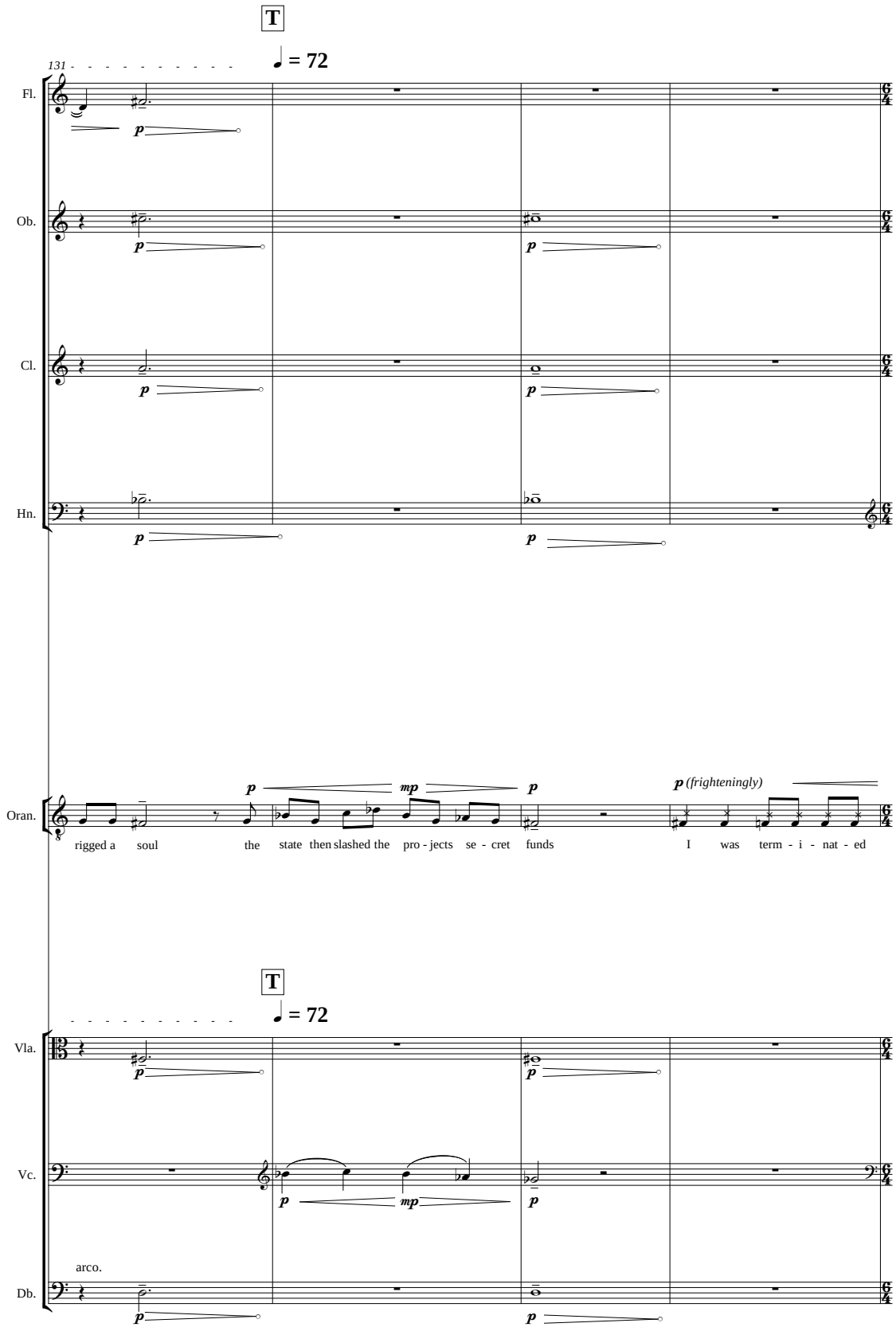

R
accel.
= 72
112
Fl.
Ob.
B. Cl.
Bsn.
Vib.
Prin.
Oran.
Vln.
Vla.
Vc.
Db.
sim.
what strange po-wers did your speak - ing come and why you wantto be hidd- en here?
I am, I am but what's a

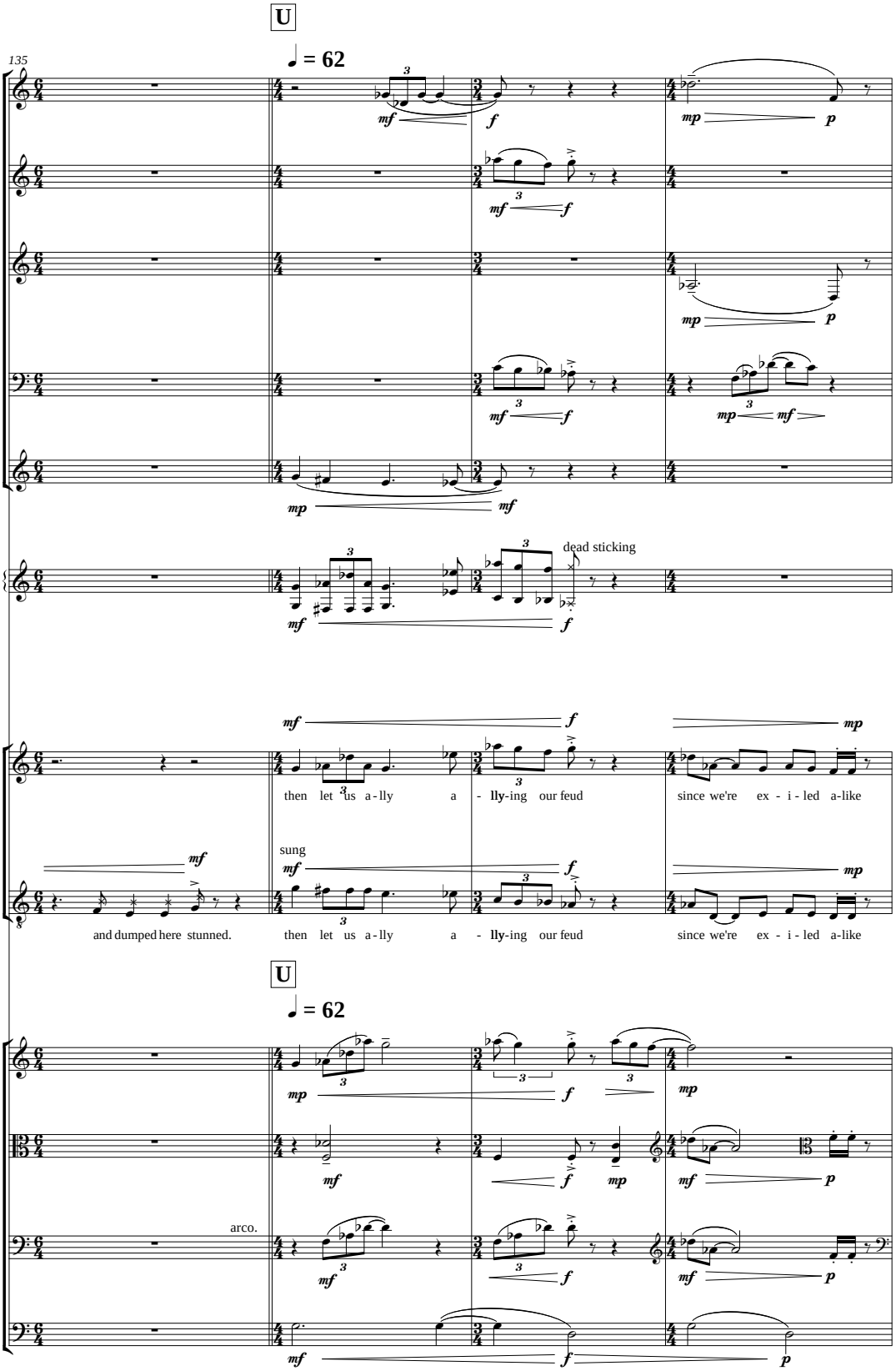

115
Fl.
Ob.
Bsn.
Hn.
Perc.
Triangles
l.v.
Oran.
sprechstimme
forced whisper
sung
self but du-pli-ci-ty a fab-ri-ca-ted trick by which sig-ni-fy-ing the me-di-a-trix of a mask the
Vln.
Vla.
Vc.

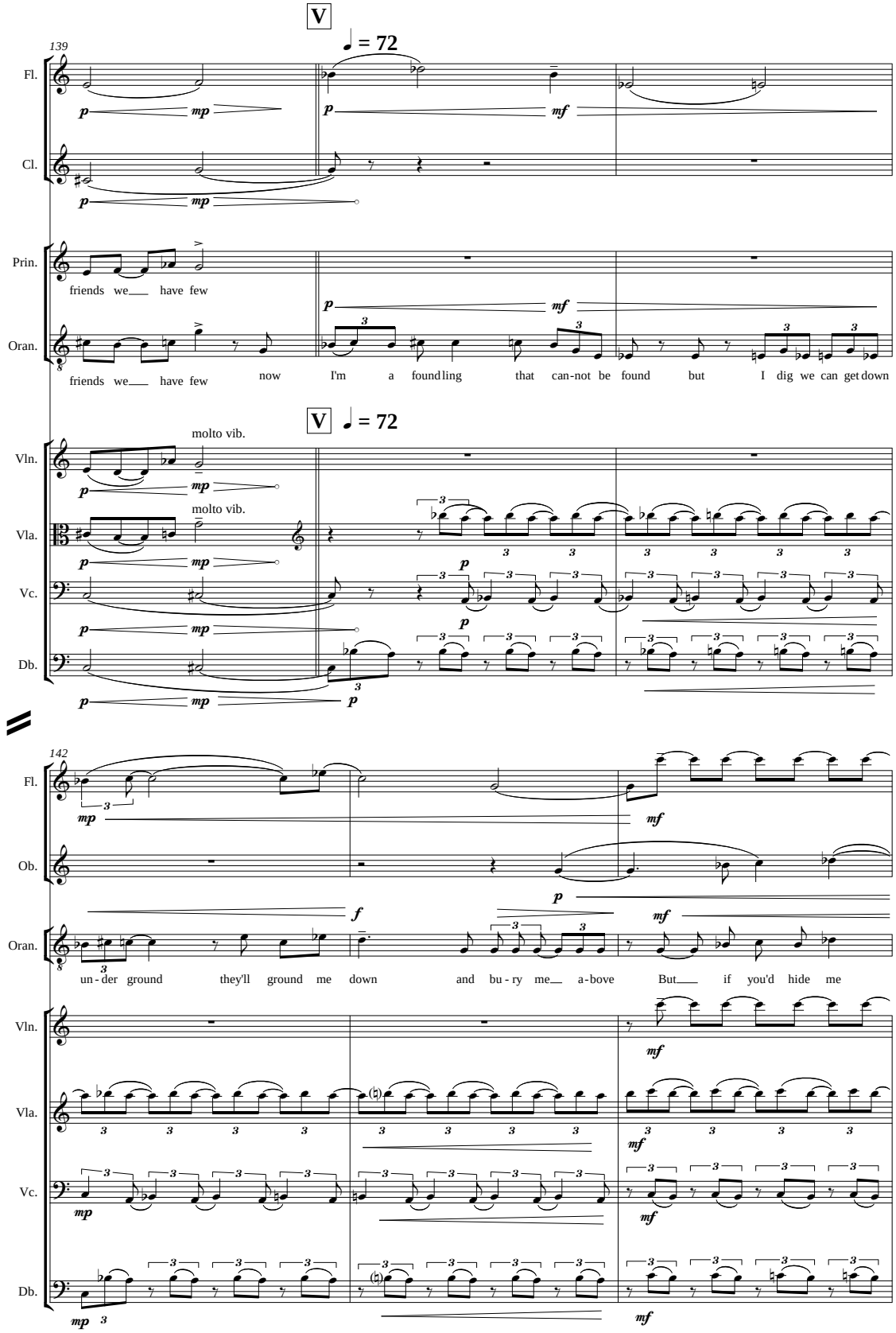

118
Fl.
Ob.
Bsn.
Hn.
Oran.
Vln.
Vla.
Vc.
ov - er- sight_ one un un - der-stands I am a o - ra - cu - lar o - rang-u-tang A
S
poco accel.
121
with further agitation
school learn-ed pri - mate of the pri - mal scream A lab made mad lib of the sci -
Db.

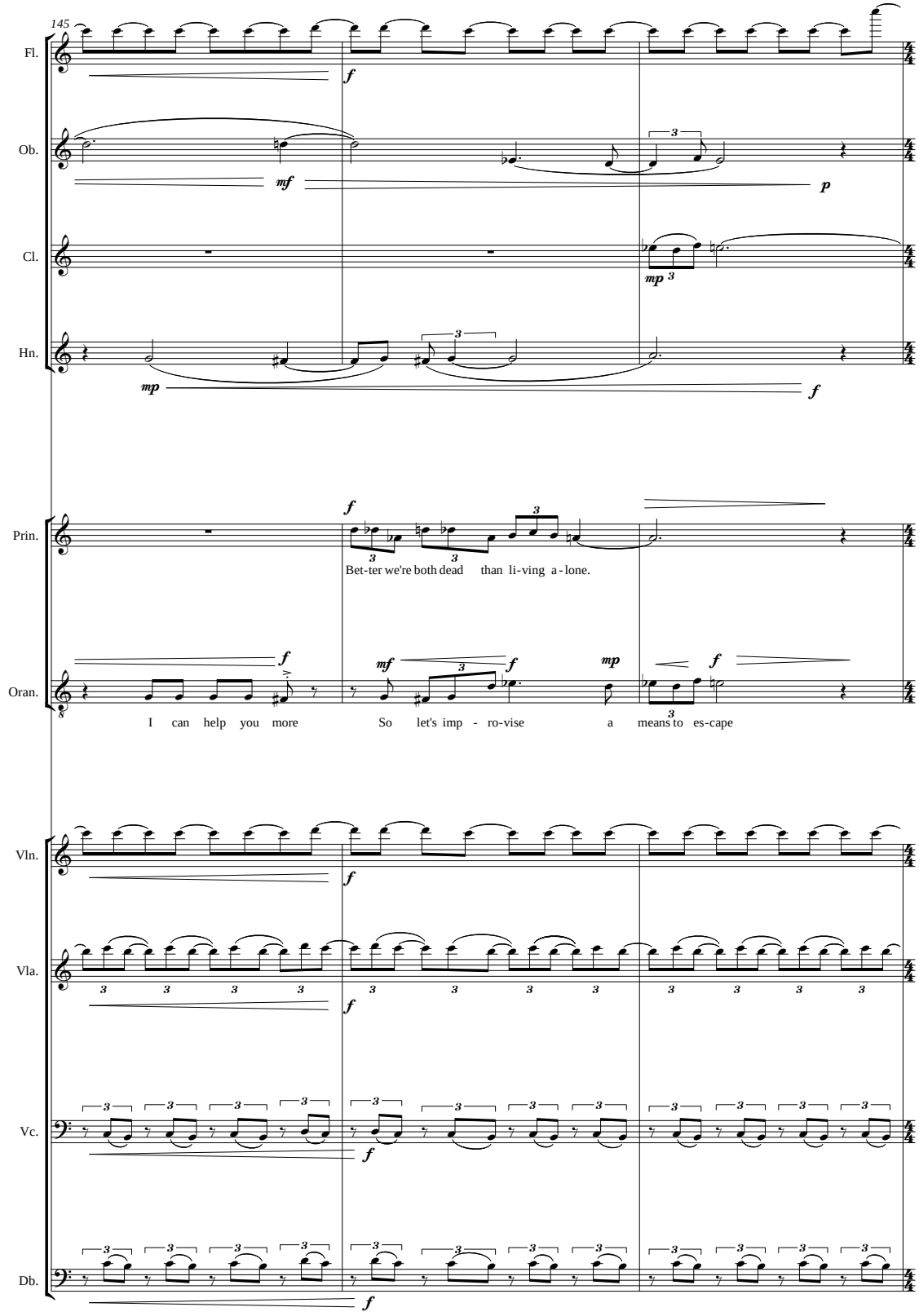

(♩ = 90) ♩ = 72
124
Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Med-Sus Cymbal
Oran.
sprechstimme
en - tif - ic dream whose ex - per - i-ment had grown too haired wires crossed gene pools
(♩ = 90) ♩ = 72
Vln.
Vla.
Vc.
Db.

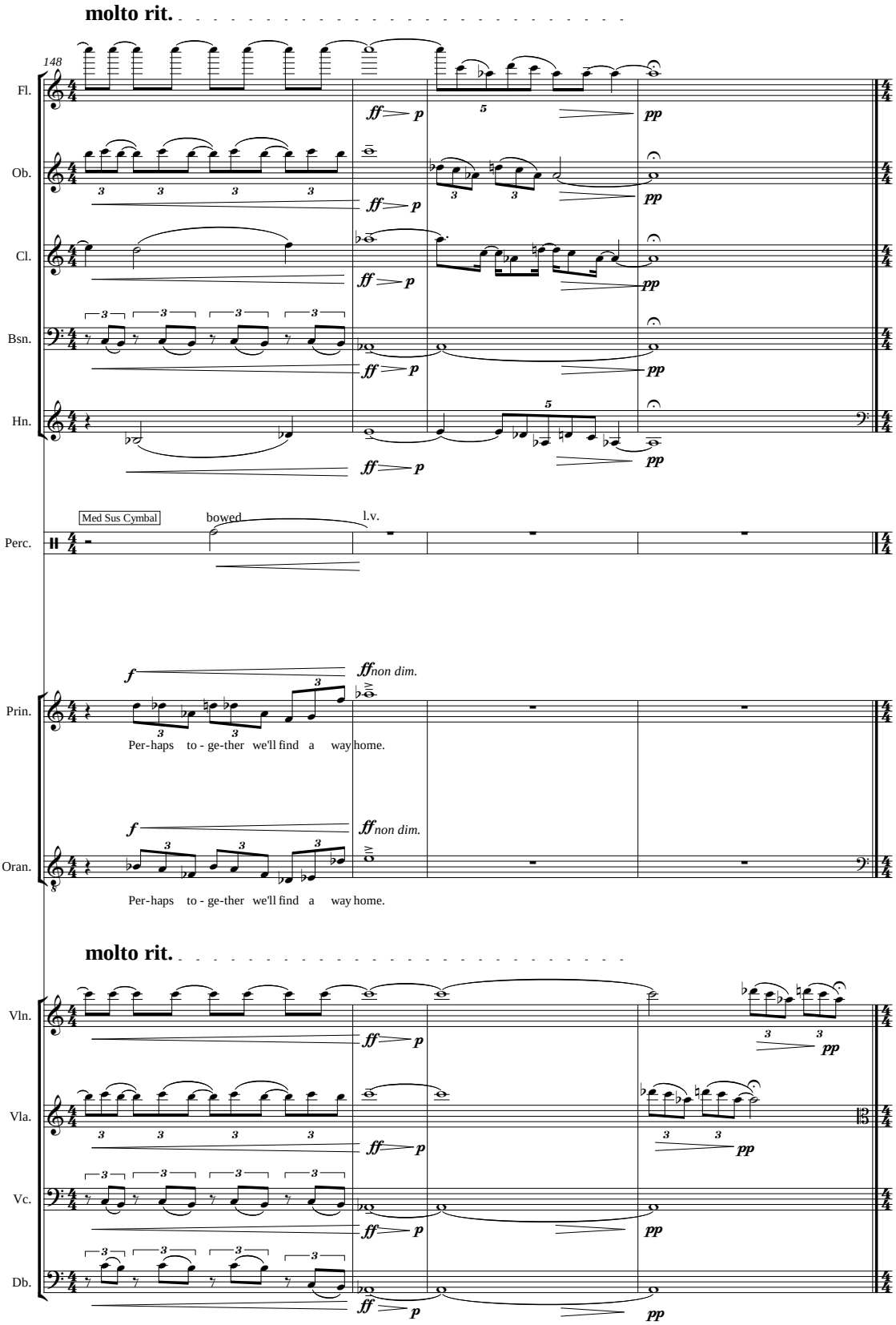

127
rit.
Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Oran.
sung
splashed in the hur-ry Ma na-ture and pa sci-en-tist lost con-trol and en-gin-eers had je-rry
rit.
Vln.
Vla.
pizz.
Vc.
pizz.
Db.


T
131
= 72
Fl.
Ob.
Cl.
Hn.
p
Oran.
mp
(frighteningly)
rigged a soul the state then slashed the pro - jects se - cret funds I was term - i - nat - ed
T
= 72
Vla.
Vc.
arco.
Db.


U
♩ = 62
135
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
dead sticking
Prin.
then let us a - lly a - lly-ing our feud
since we're ex - i - led a-like
sung
Oran.
and dumped here stunned.
then let us a - lly a - lly-ing our feud
since we're ex - i - led a-like
U
♩ = 62
Vln.
Vla.
arco.
Vc.
Db.

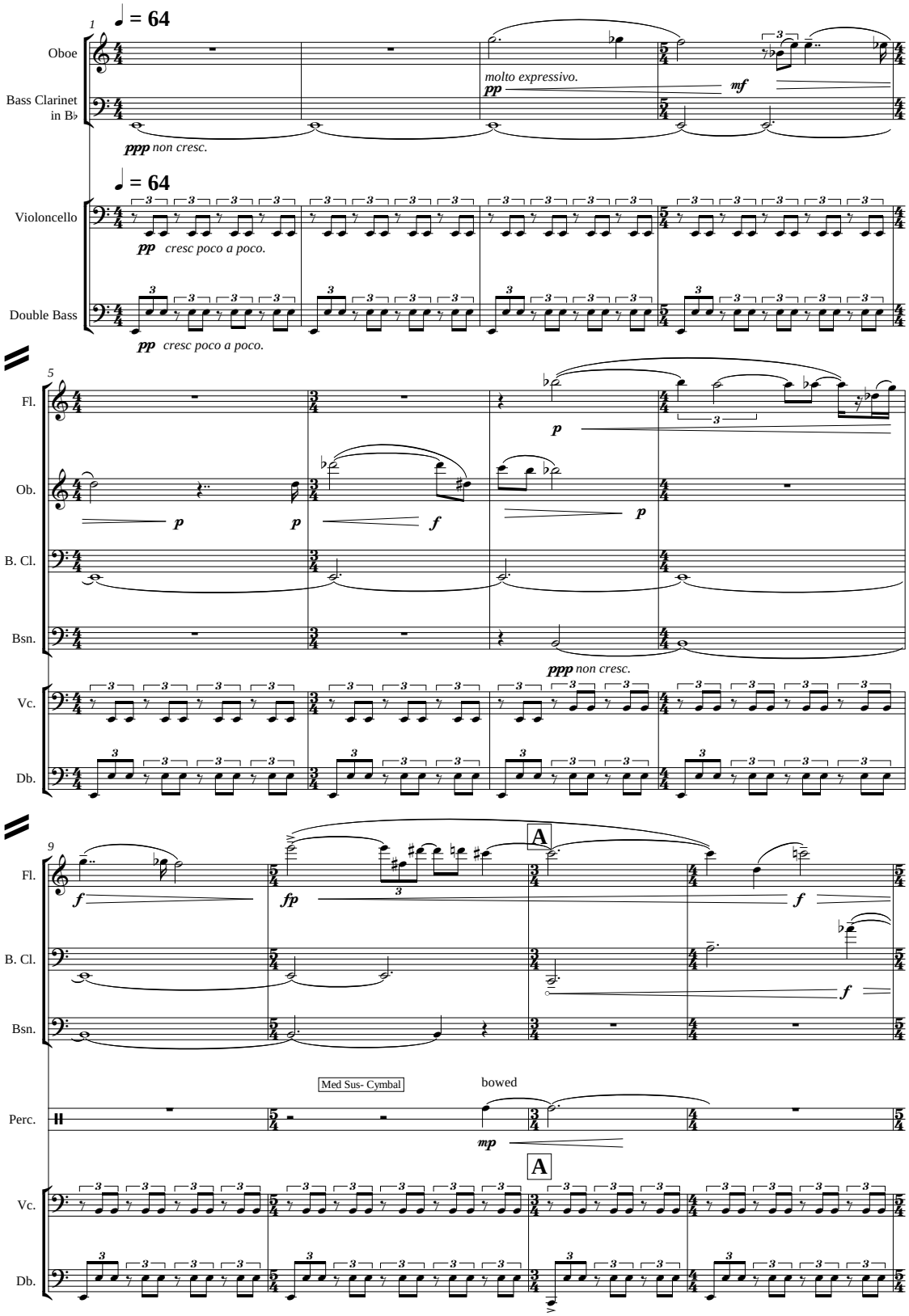

V
♩ = 72
139
Fl.
Cl.
Prin.
Oran.
friends we have few
friends we have few now I'm a found ling that can-not be found but I dig we can get down
V
♩ = 72
molto vib.
molto vib.
Vln.
Vla.
Vc.
Db.
142
Fl.
Ob.
Oran.
un - der ground they'll ground me down and bu - ry me a - bove But if you'd hide me
Vln.
Vla.
Vc.
Db.

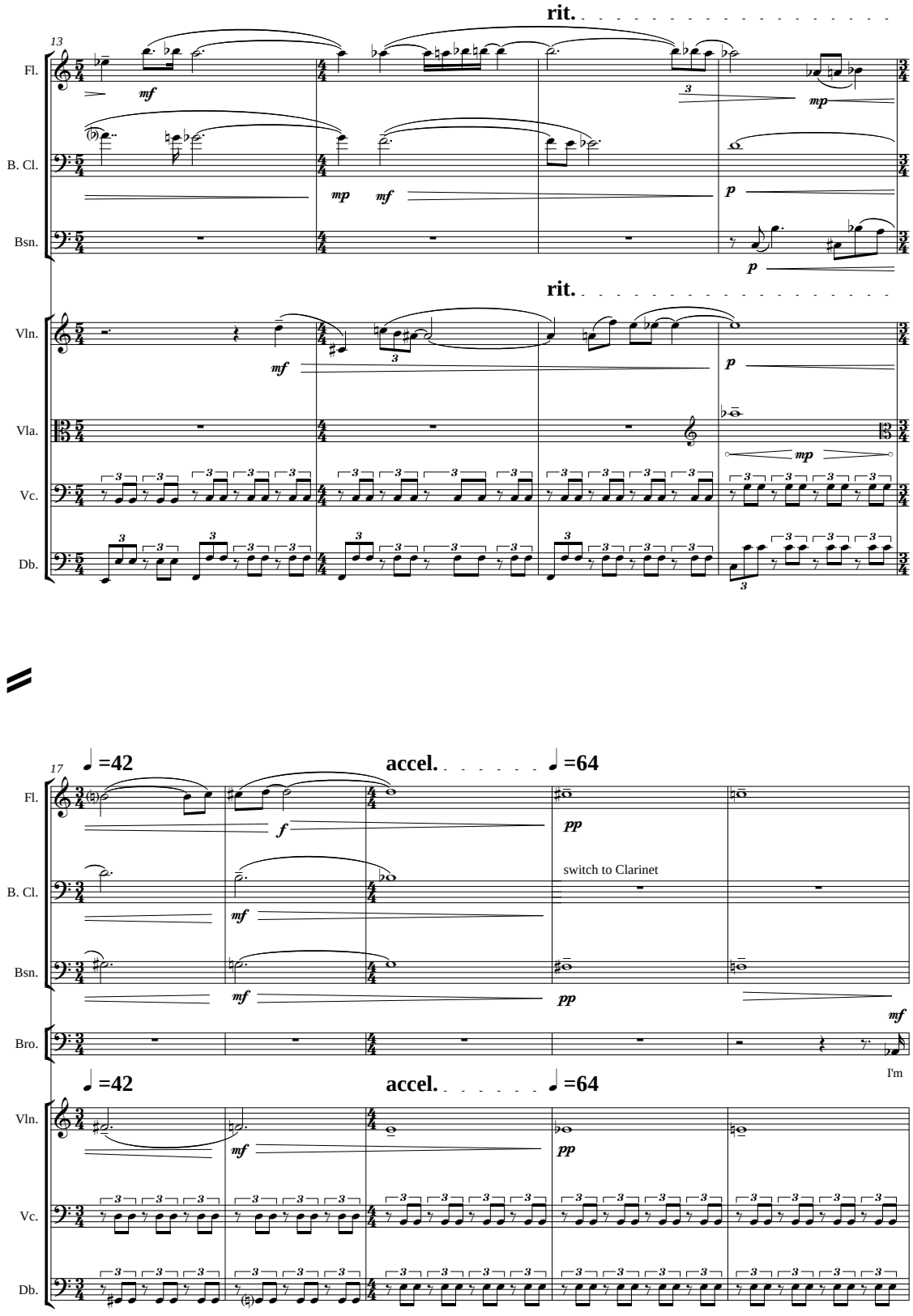

145
Fl.
Ob.
Cl.
Hn.
Prin.
Bet-ter we're both dead than li-ving a-lone.
Oran.
I can help you more
So let's imp - ro-vise
a means to es-cape
Vln.
Vla.
Vc.
Db.

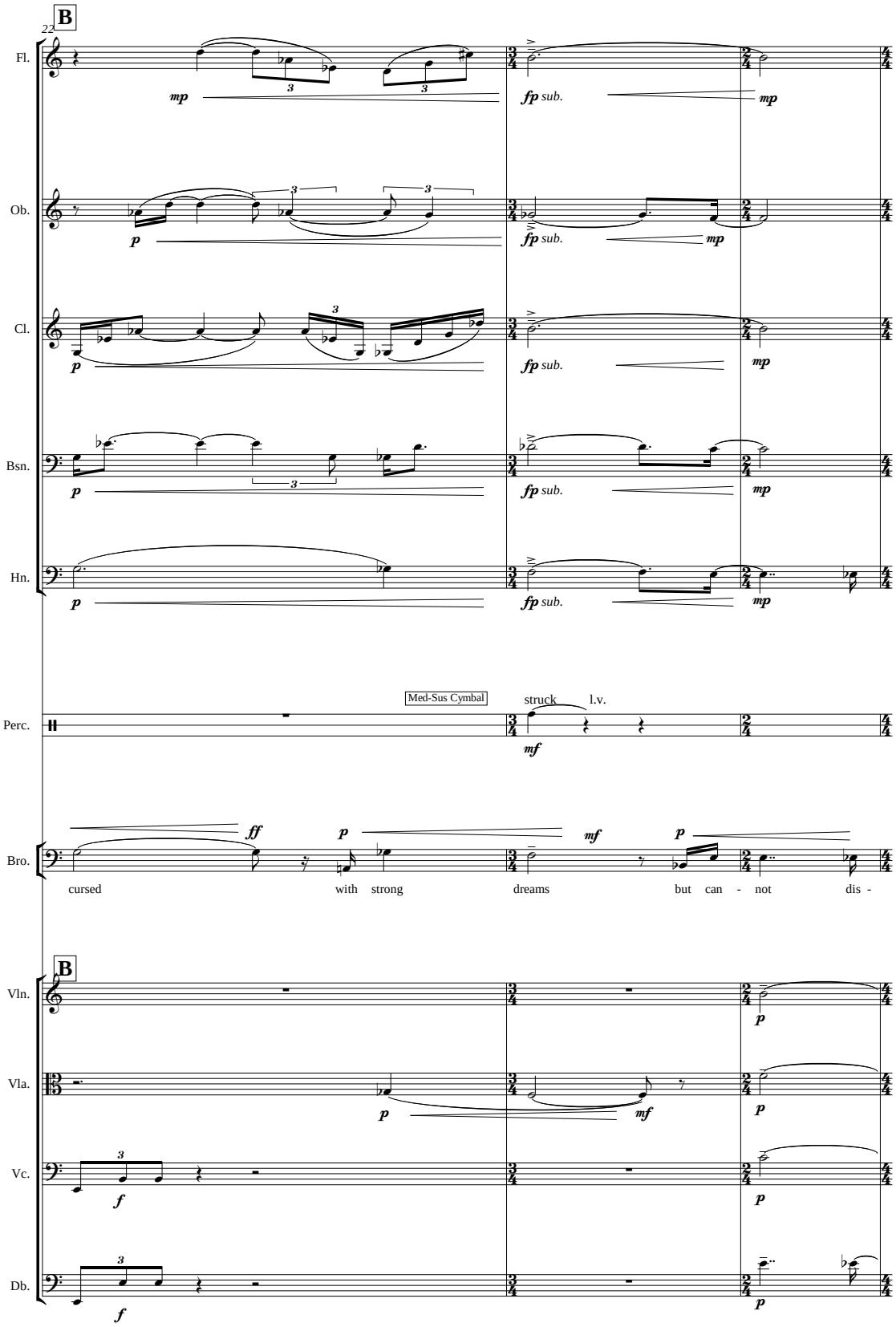

molto rit.
148
Fl.
Ob.
Cl.
Bsn.
Hn.
Med Sus Cymbal
bowed
l.v.
Perc.
Prin.
Per-haps to - ge-ther we'll find a way home.
Oran.
Per-haps to - ge-ther we'll find a way home.
molto rit.
Vln.
Vla.
Vc.
Db.

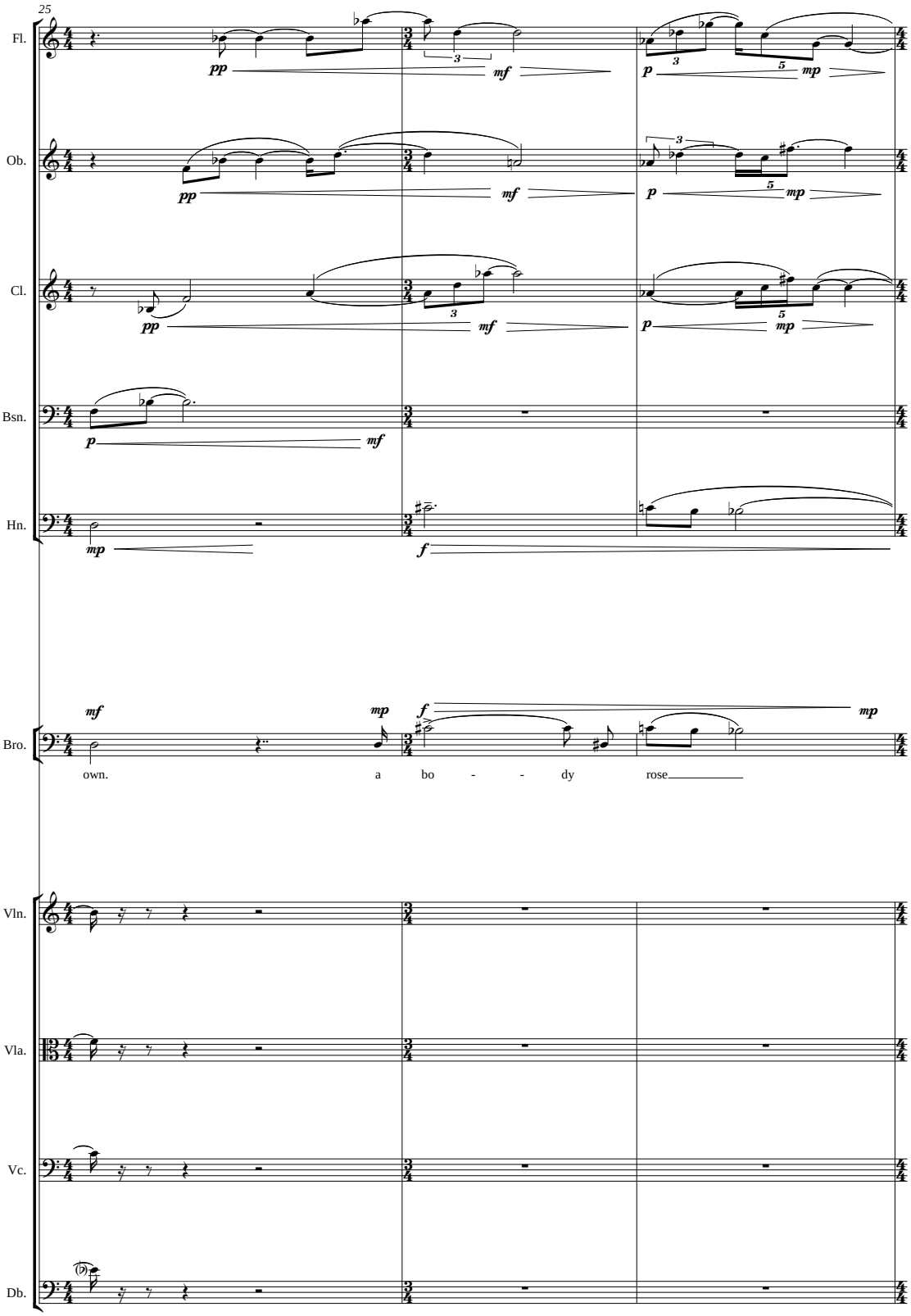
Scene 6

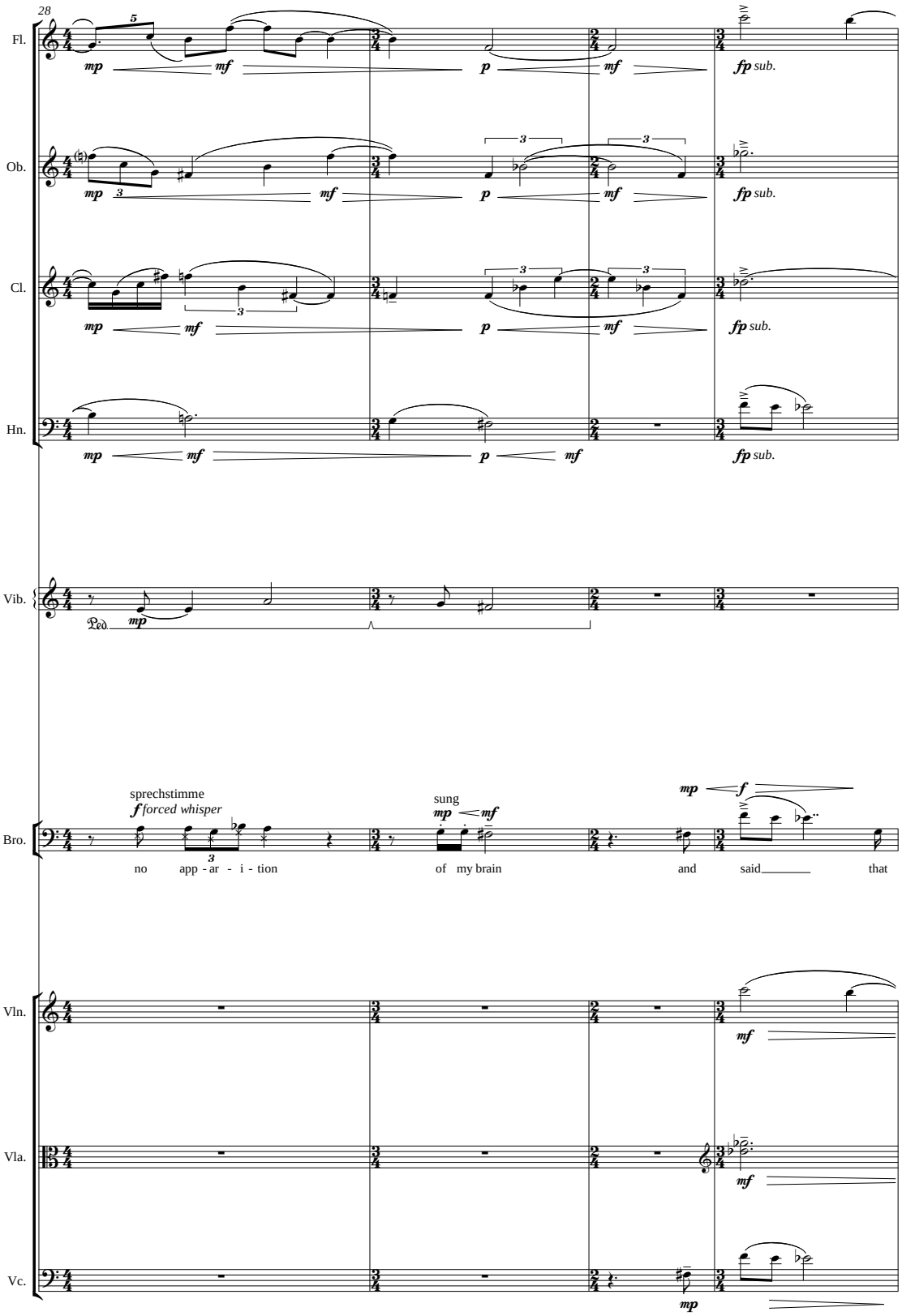
Duration ca. 8'00"

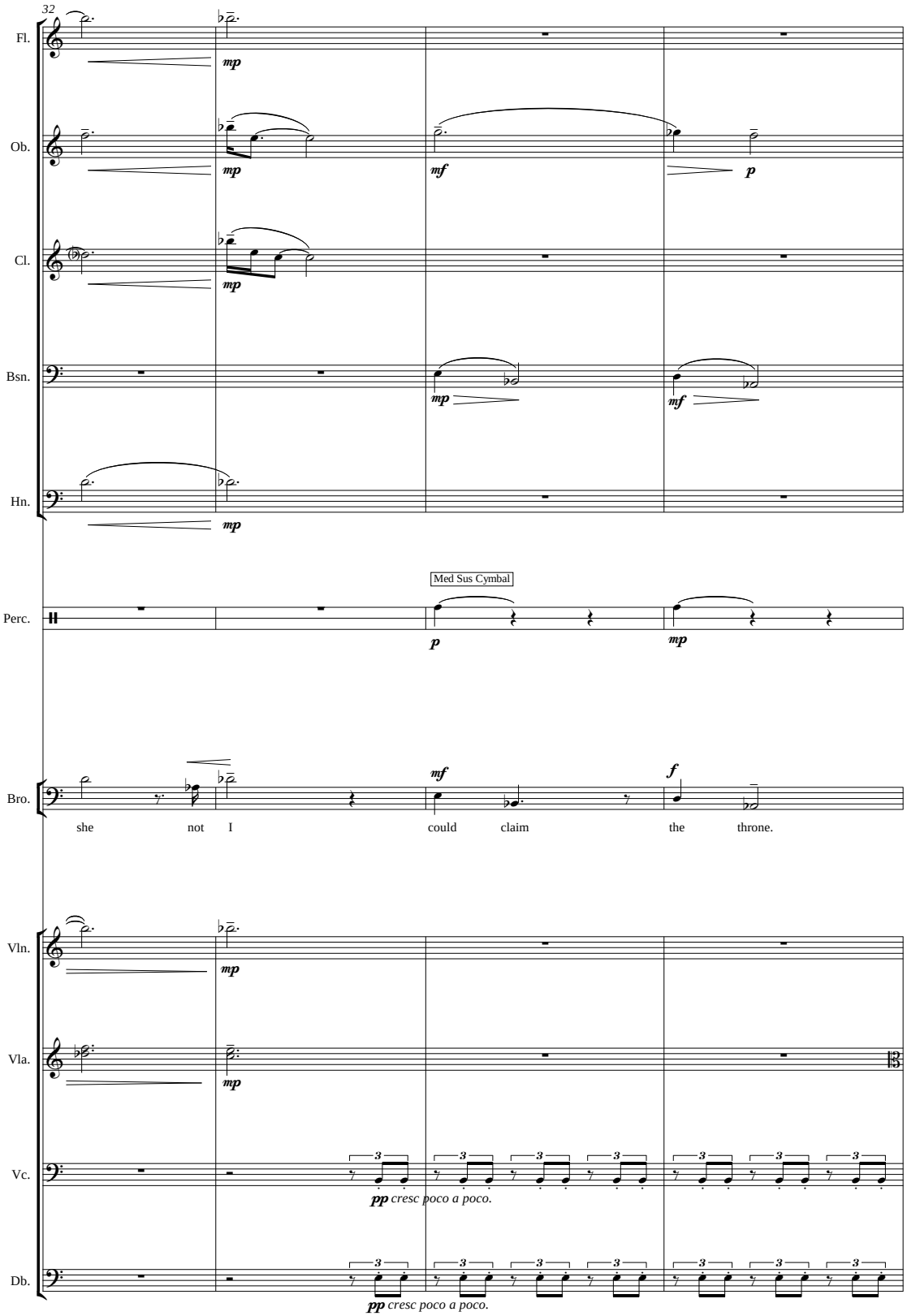


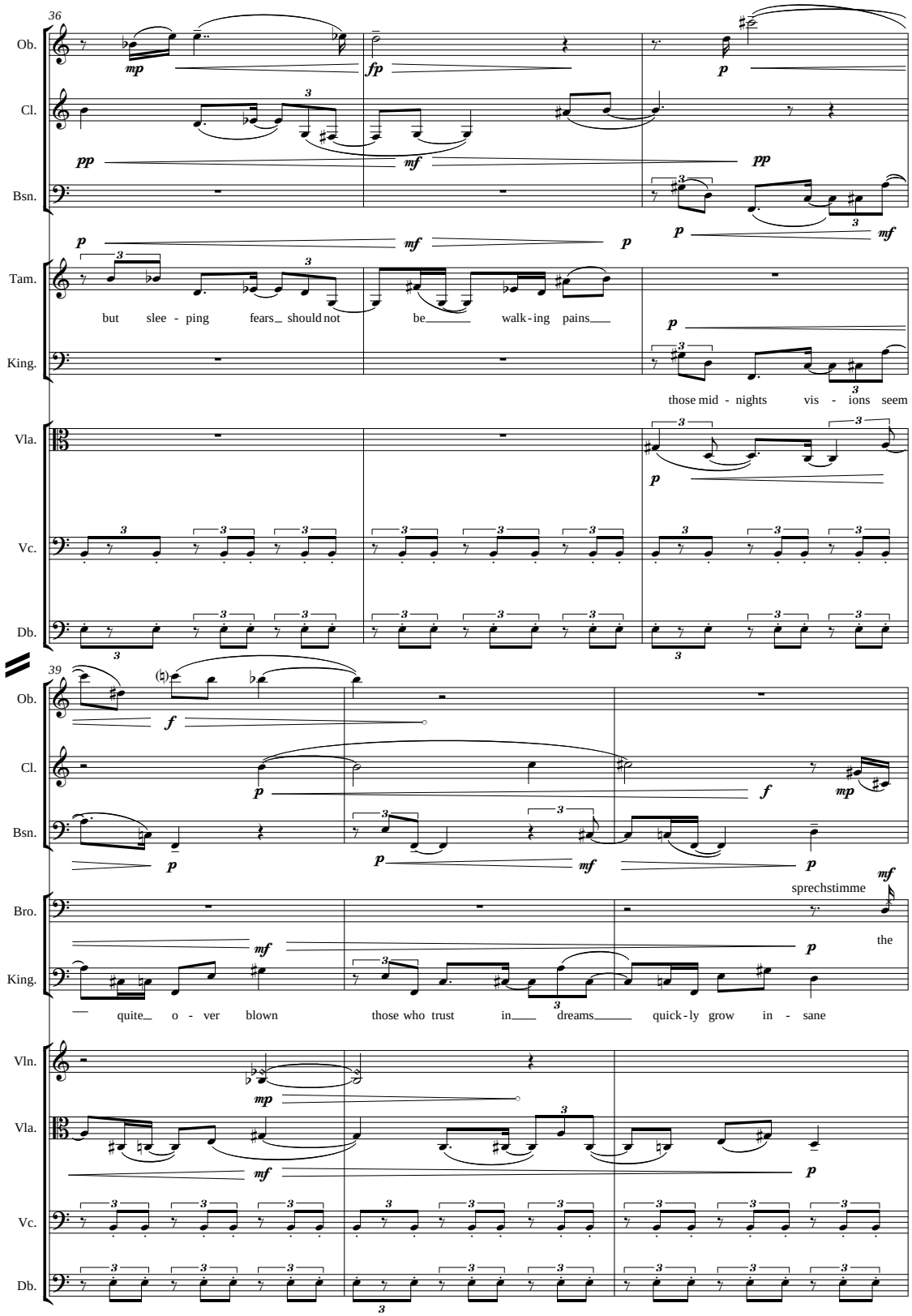

13
rit.
Fl.
B. Cl.
Bsn.
rit.
Vln.
Vla.
Vc.
Db.
17
♩=42
accel.
♩=64
Fl.
B. Cl.
switch to Clarinet
Bsn.
Bro.
I'm
♩=42
accel.
♩=64
Vln.
Vc.
Db.

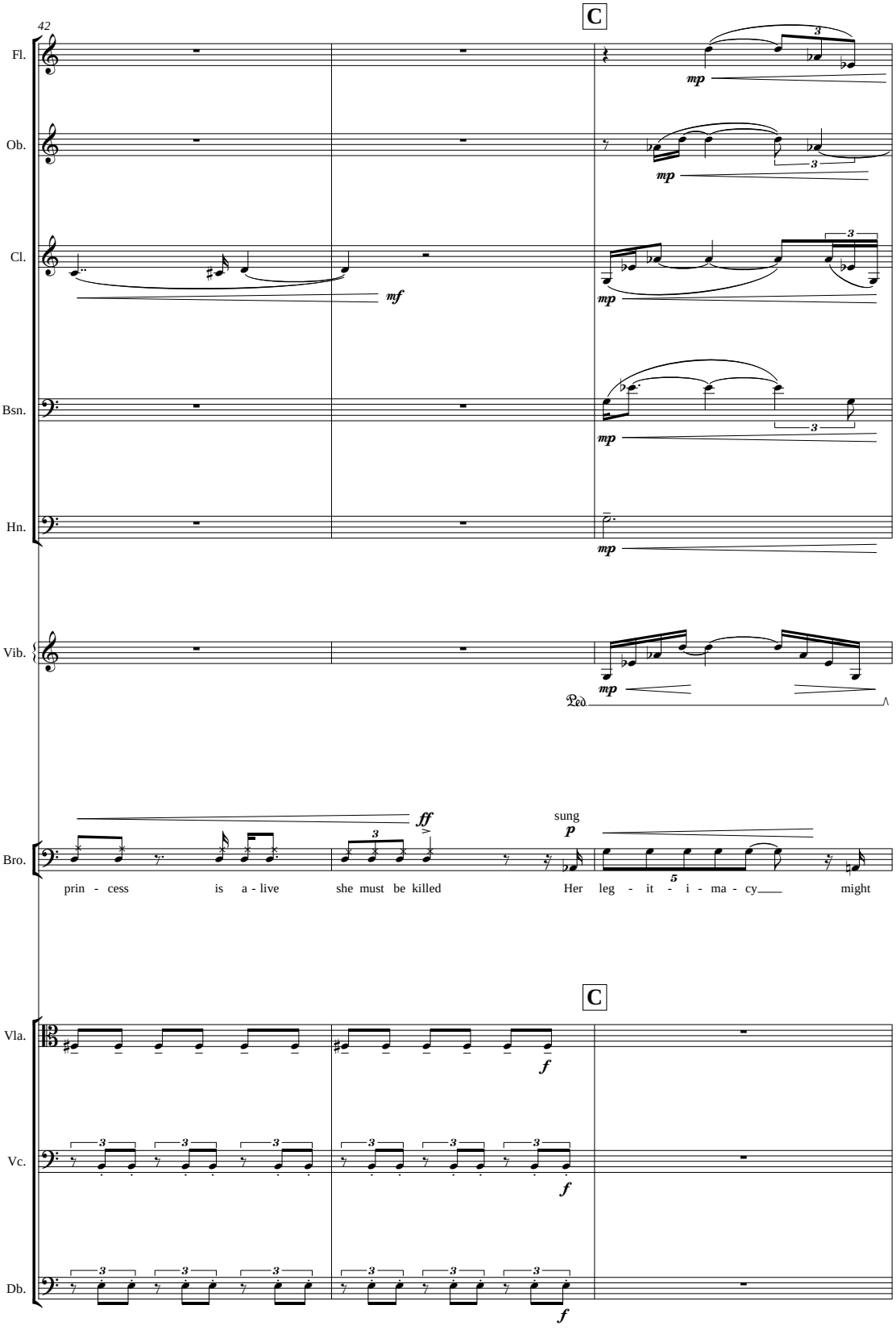

B
22
Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Med-Sus Cymbal
struck
l.v.
Bro.
cursed
with strong
dreams
but can - not
dis -
B
Vln.
Vla.
Vc.
Db.

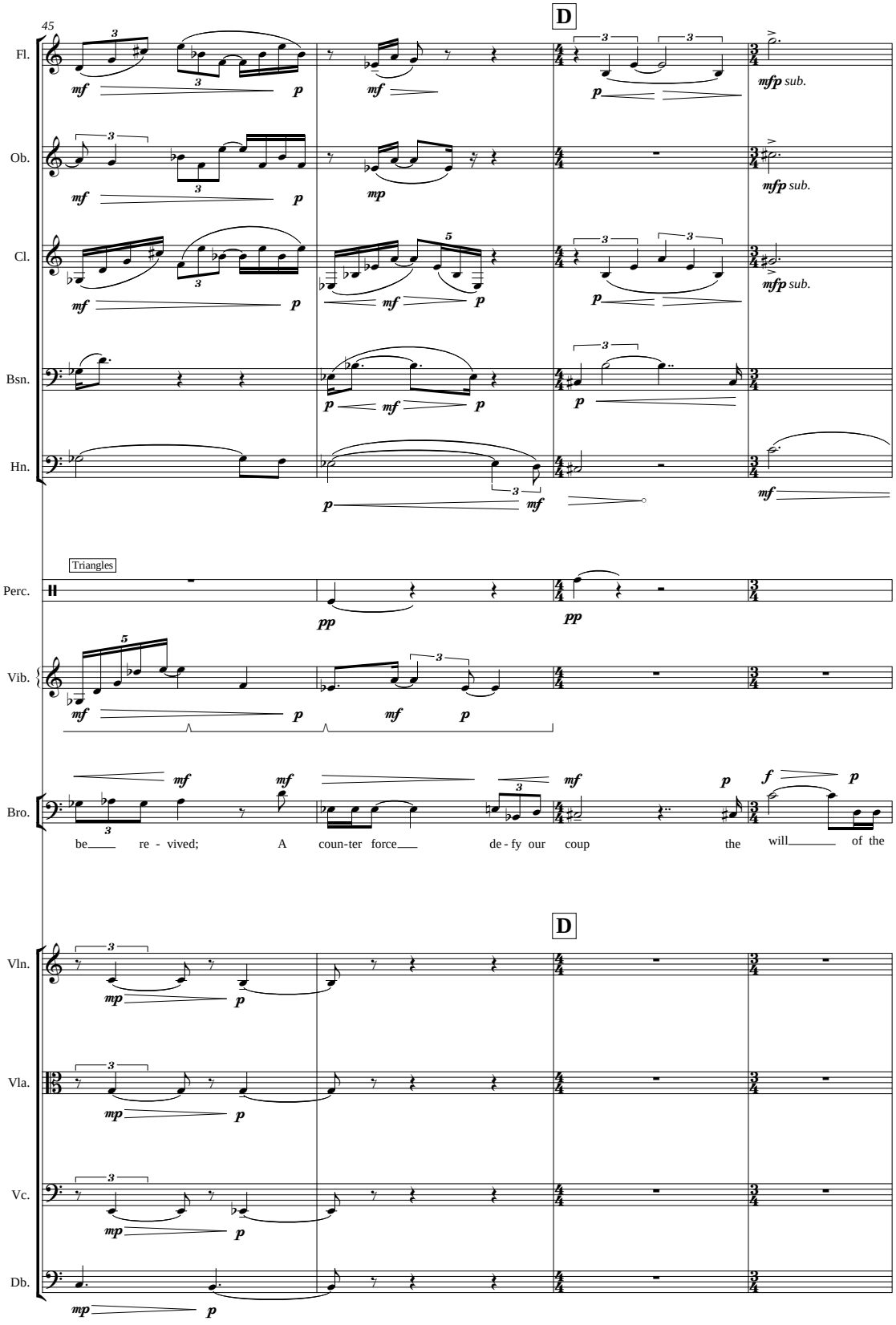

25
Fl.
Ob.
Cl.
Bsn.
Hn.
Bro.
Vln.
Vla.
Vc.
Db.
own.
a bo - - dy rose

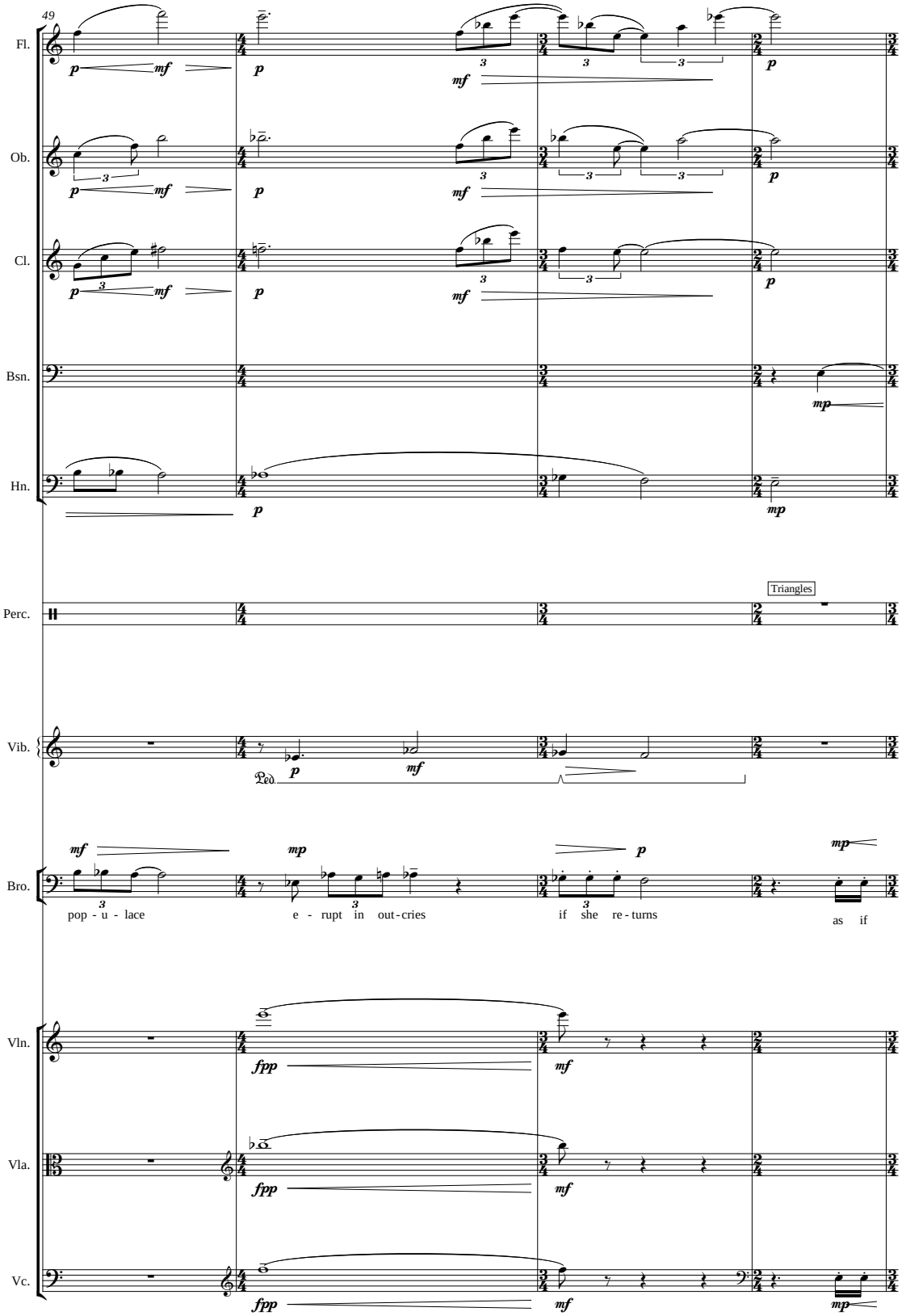

28
Fl.
Ob.
Cl.
Hn.
Vib.
Bro.
Vln.
Vla.
Vc.
mp
mf
p
fp sub.
Ped
sprechstimme
f forced whisper
sung
no app - ar - i - tion
of my brain
and said
that

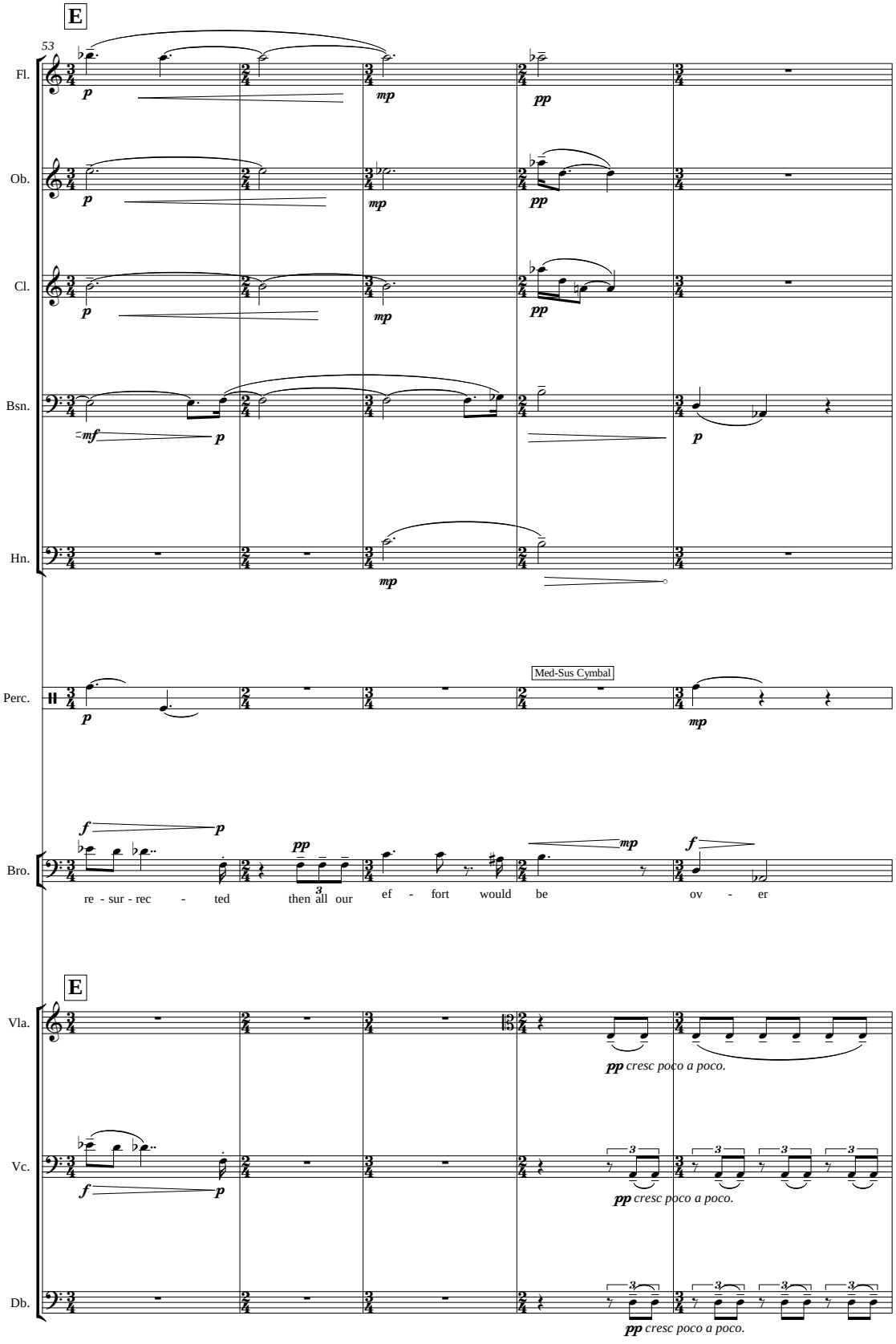

32
Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Med Sus Cymbal
Bro.
she not I could claim the throne.
Vln.
Vla.
Vc.
Db.
pp cresc poco a poco.
pp cresc poco a poco.

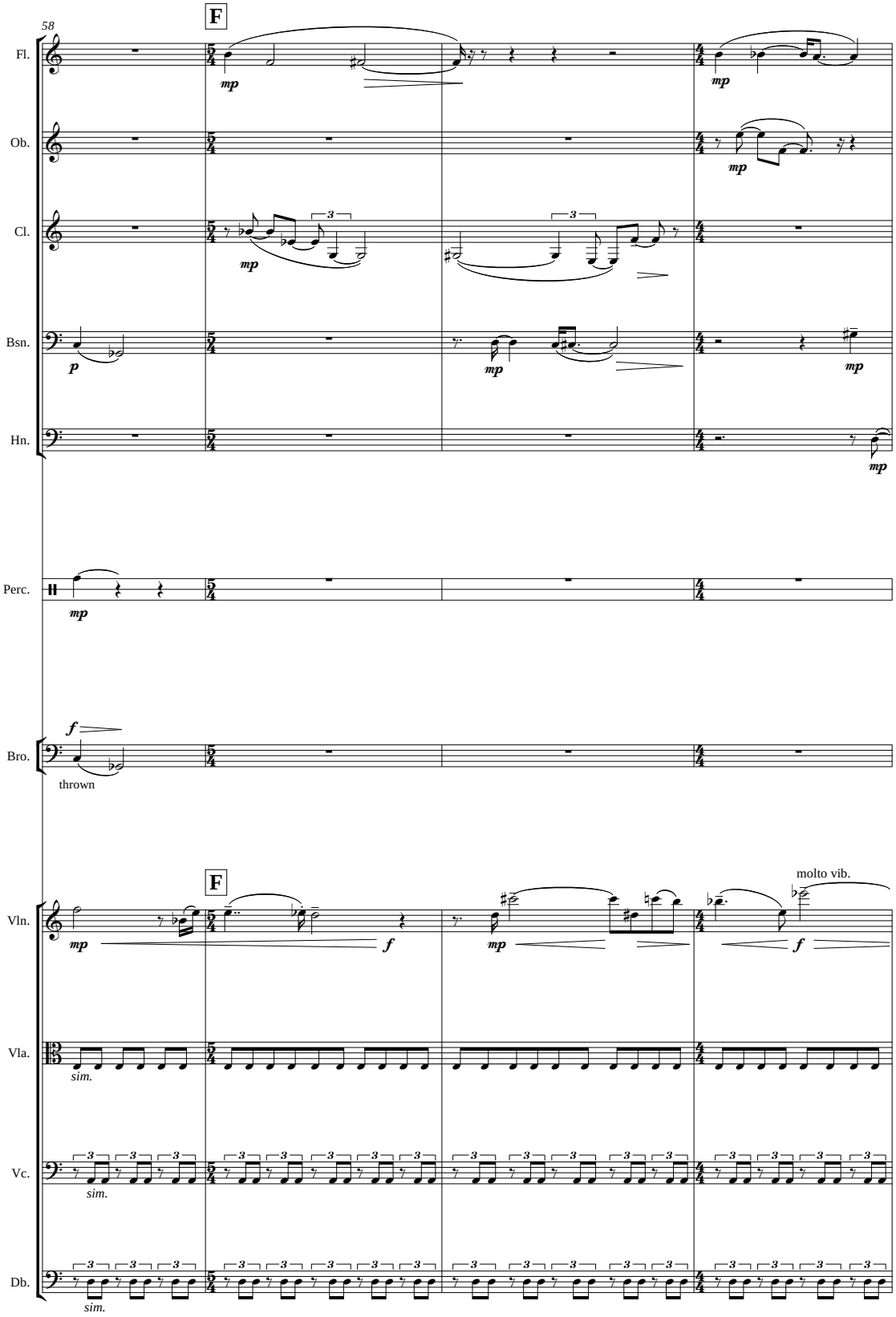

36
Ob.
Cl.
Bsn.
Tam.
King.
Vla.
Vc.
Db.
but slee - ping fears_ should not be_ walk - ing pains_
those mid - nights vis - ions seem
39
Ob.
Cl.
Bsn.
Bro.
King.
sprechstimme
the
quite_ o - ver blown those who trust in_ dreams_ quick - ly grow in - sane
Vln.
Vla.
Vc.
Db.

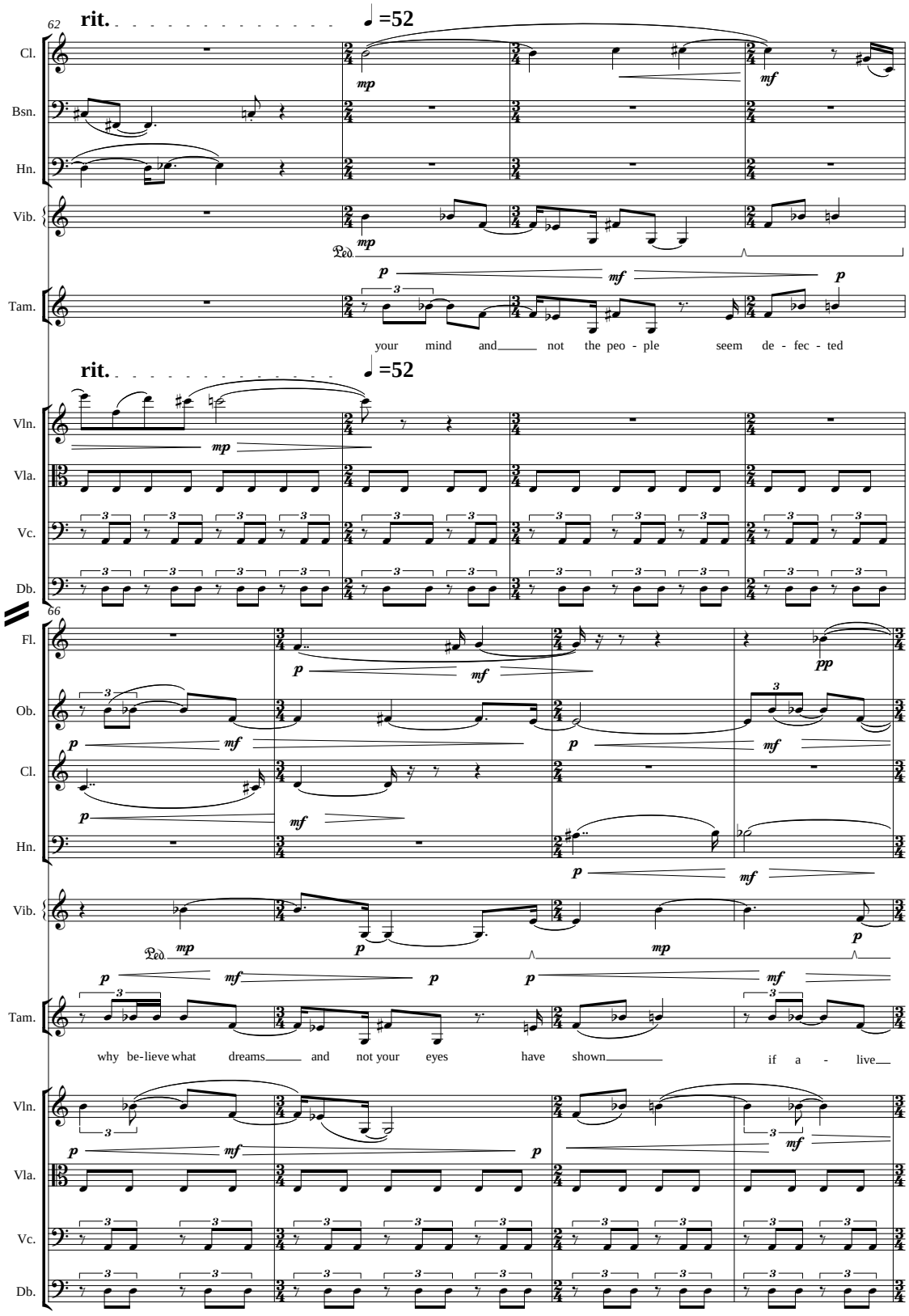

42
C
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Ped.
Bro.
sung
prin - cess is a - live she must be killed Her leg - it - i - ma - cy might
C
Vla.
Vc.
Db.

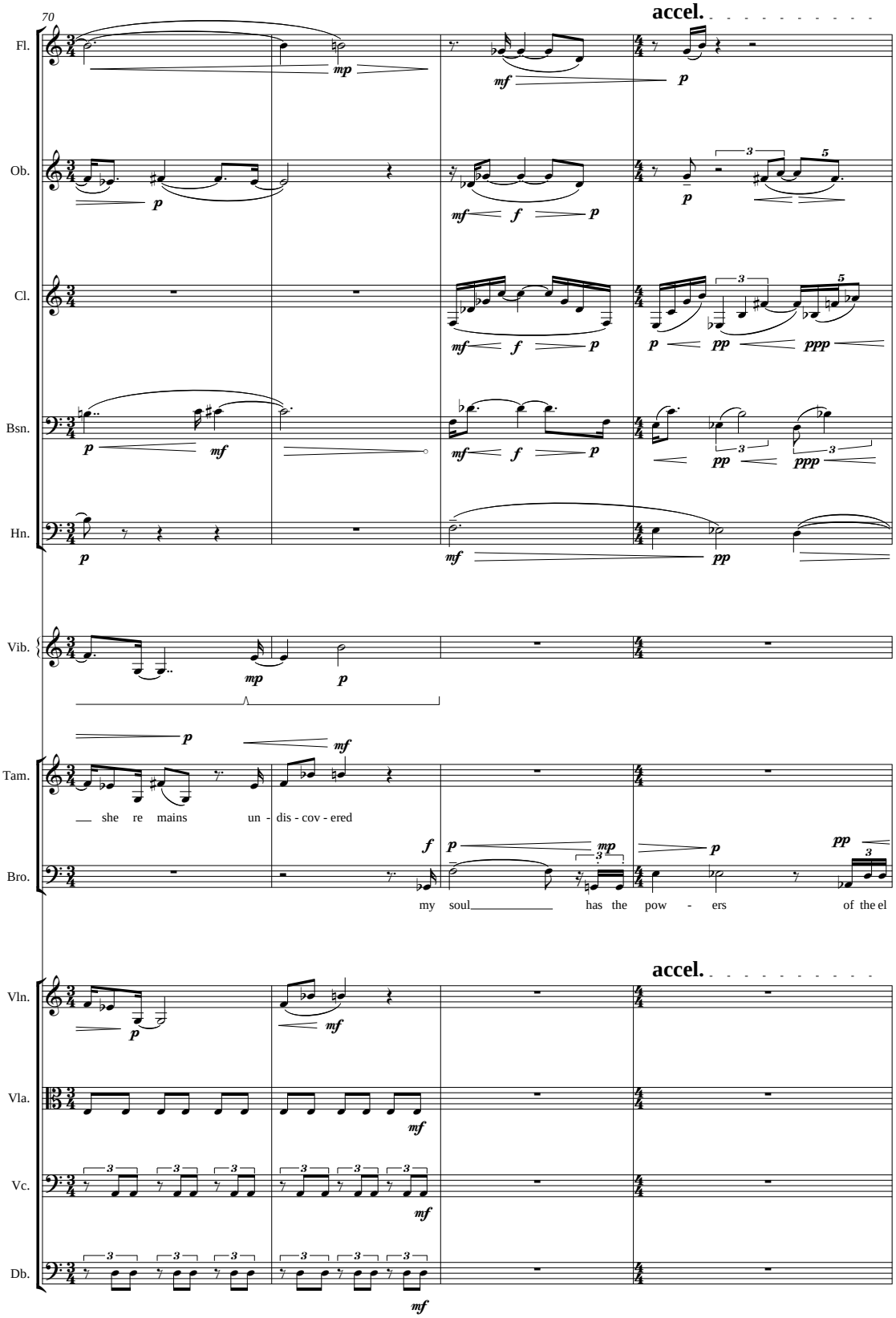

45
D
Fl.
Ob.
Cl.
Bsn.
Hn.
Triangles
Perc.
Vib.
Bro.
be re - vived; A coun-ter force de - fy our coup the will of the
D
Vln.
Vla.
Vc.
Db.

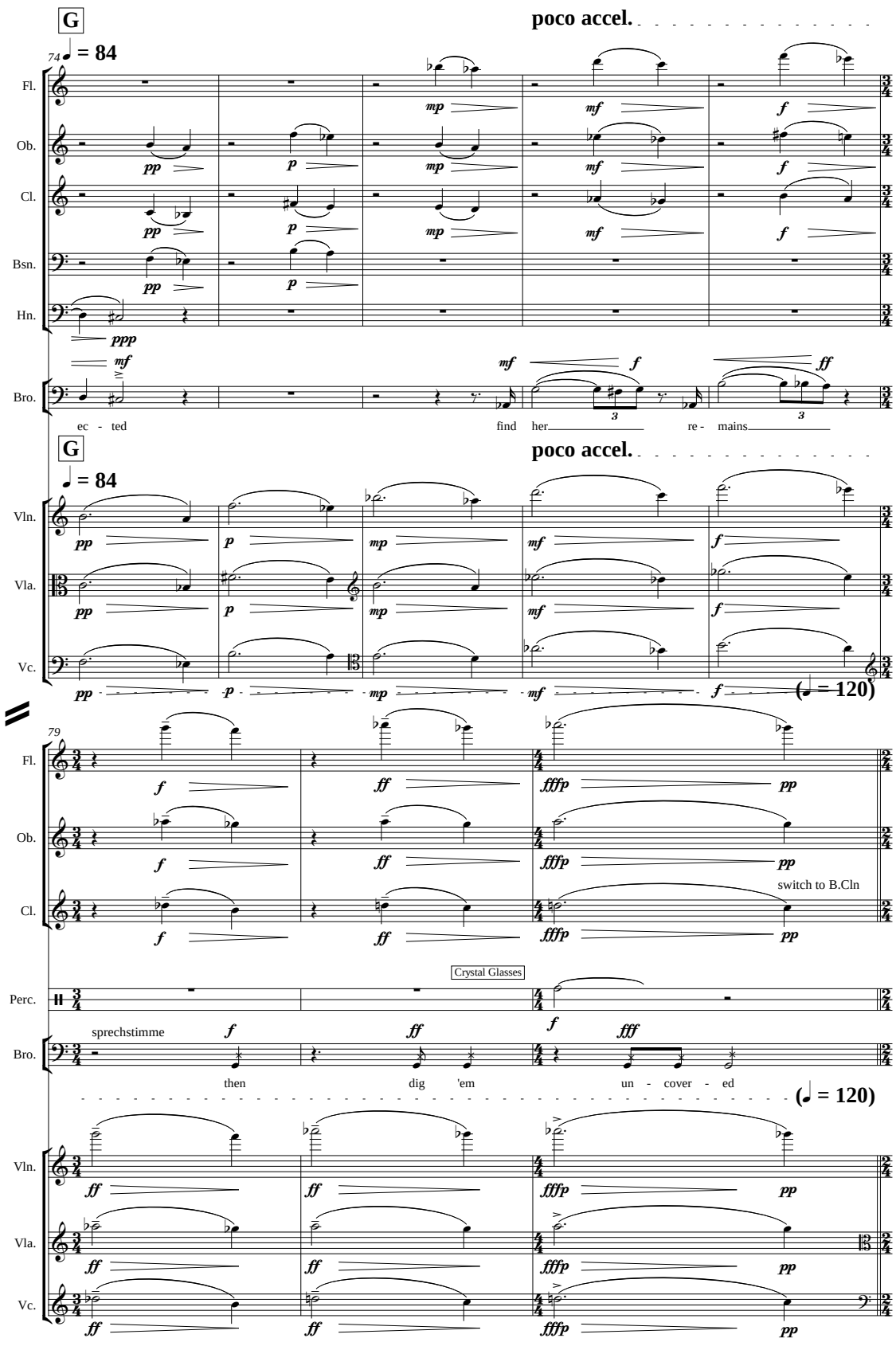

49
Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Triangles
Vib.
Bro.
pop - u - lace
e - rupt in out - cries
if she re - turns
as if
Vln.
Vla.
Vc.

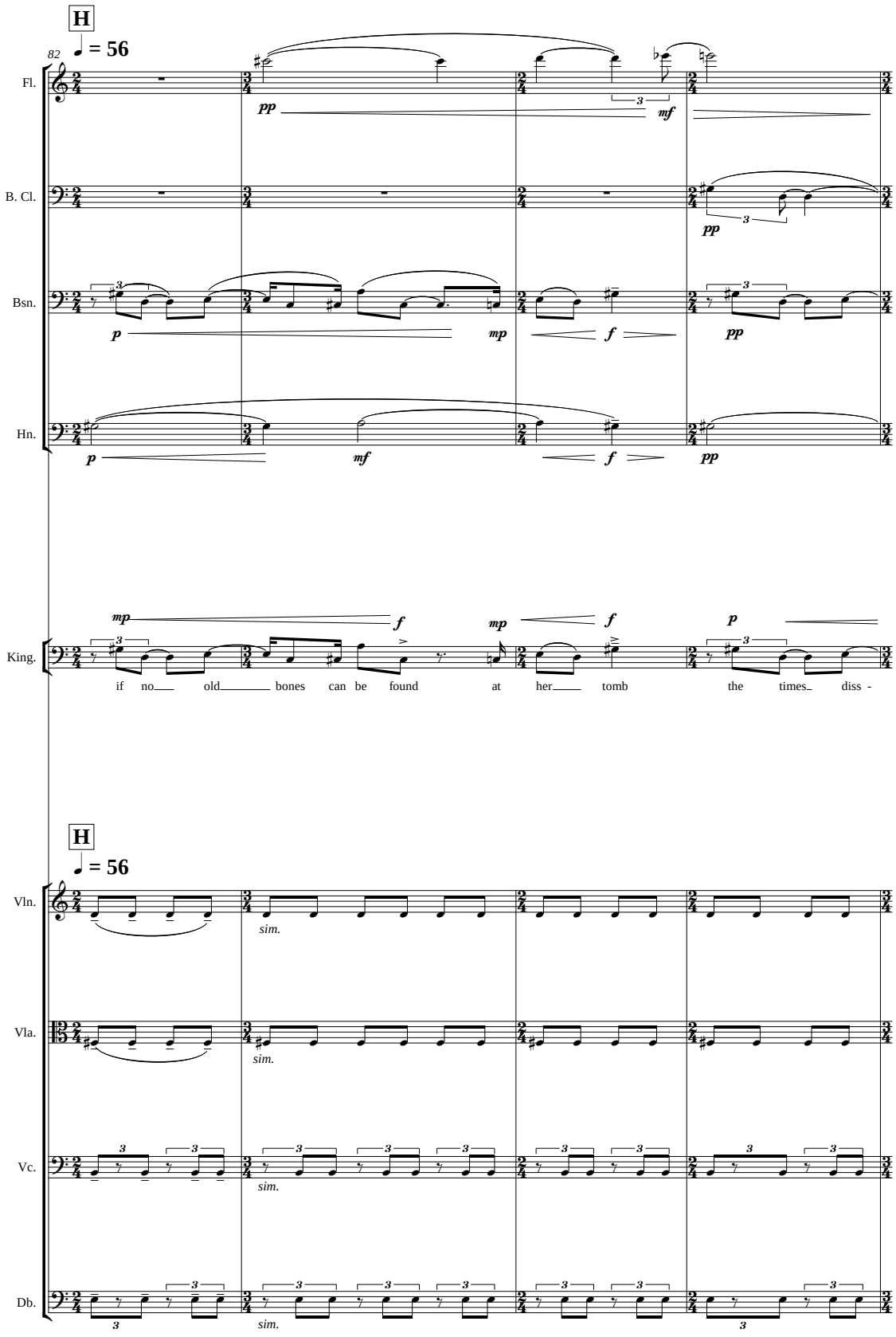

E
53
Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Med-Sus Cymbal
Bro.
re - sur - rec - ted then all our ef - fort would be ov - er
E
Vla.
pp cresc poco a poco.
Vc.
pp cresc poco a poco.
Db.
pp cresc poco a poco.

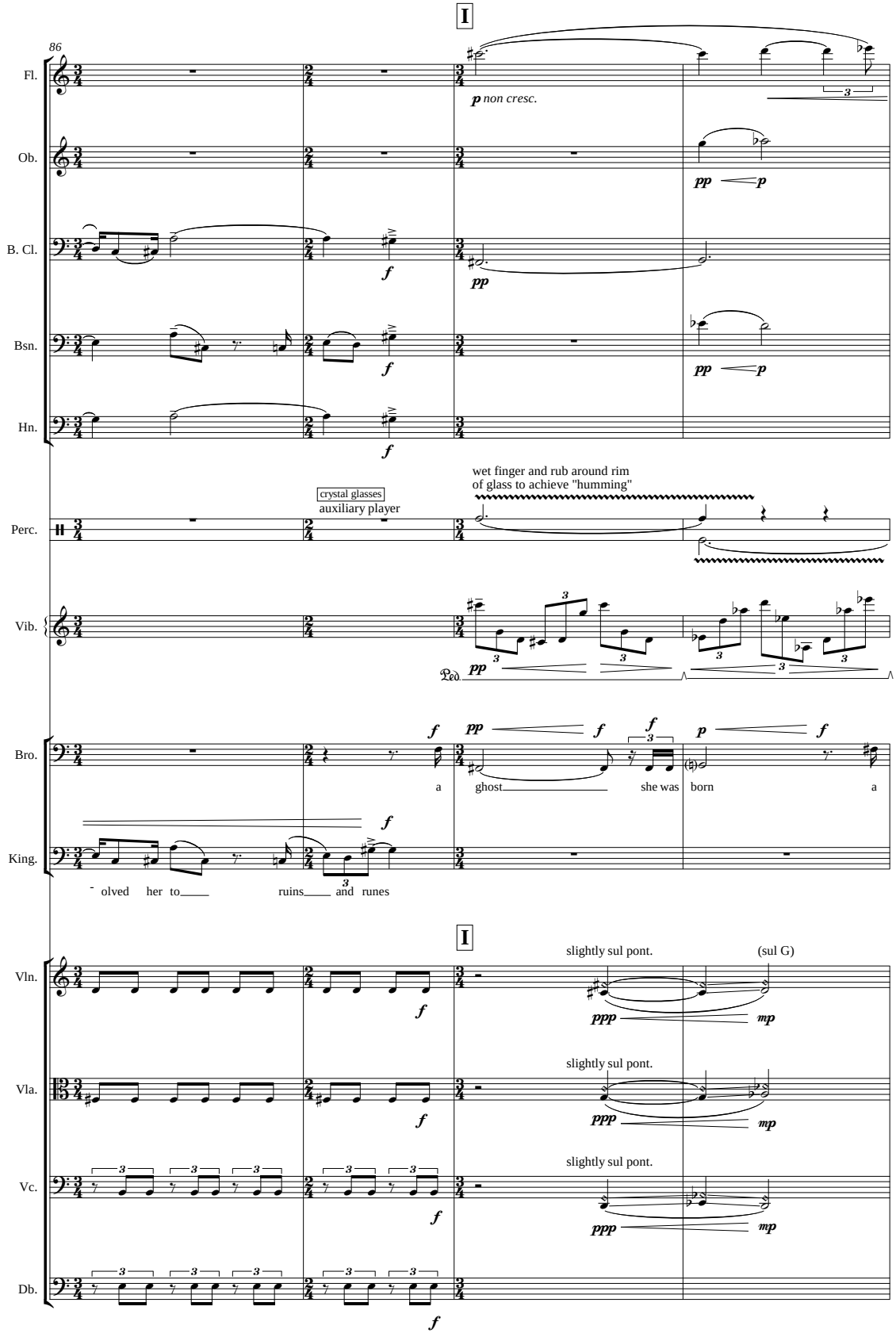

58
F
Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Bro.
thrown
F
molto vib.
Vln.
Vla.
sim.
Vc.
sim.
Db.
sim.

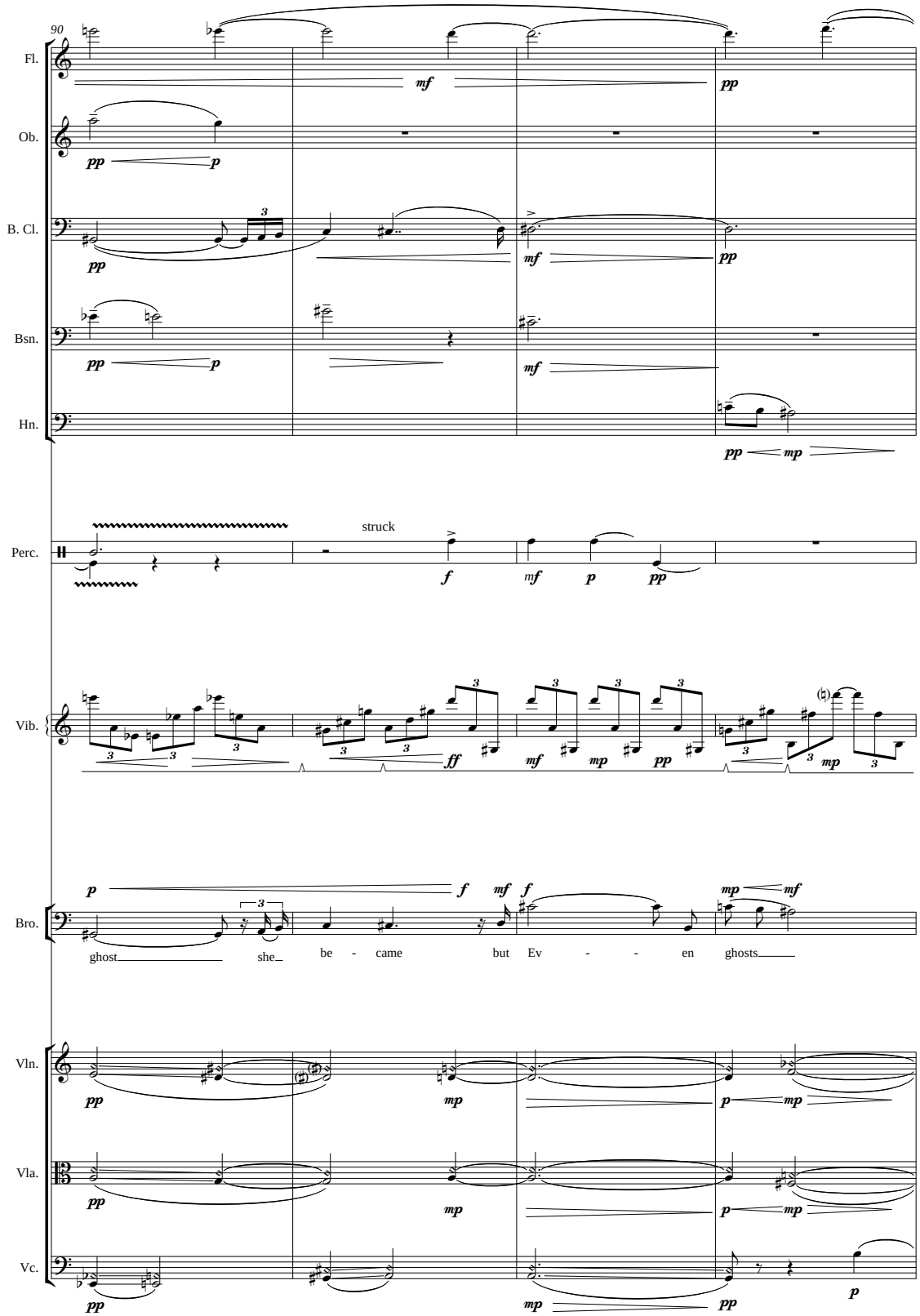

62
rit.
♩=52
Cl.
Bsn.
Hn.
Vib.
Tam.
your mind and not the peo - ple seem de - fec - ted
rit.
♩=52
Vln.
Vla.
Vc.
Db.
66
Fl.
Ob.
Cl.
Hn.
Vib.
Tam.
why be-lieve what dreams and not your eyes have shown if a - live
Vln.
Vla.
Vc.
Db.

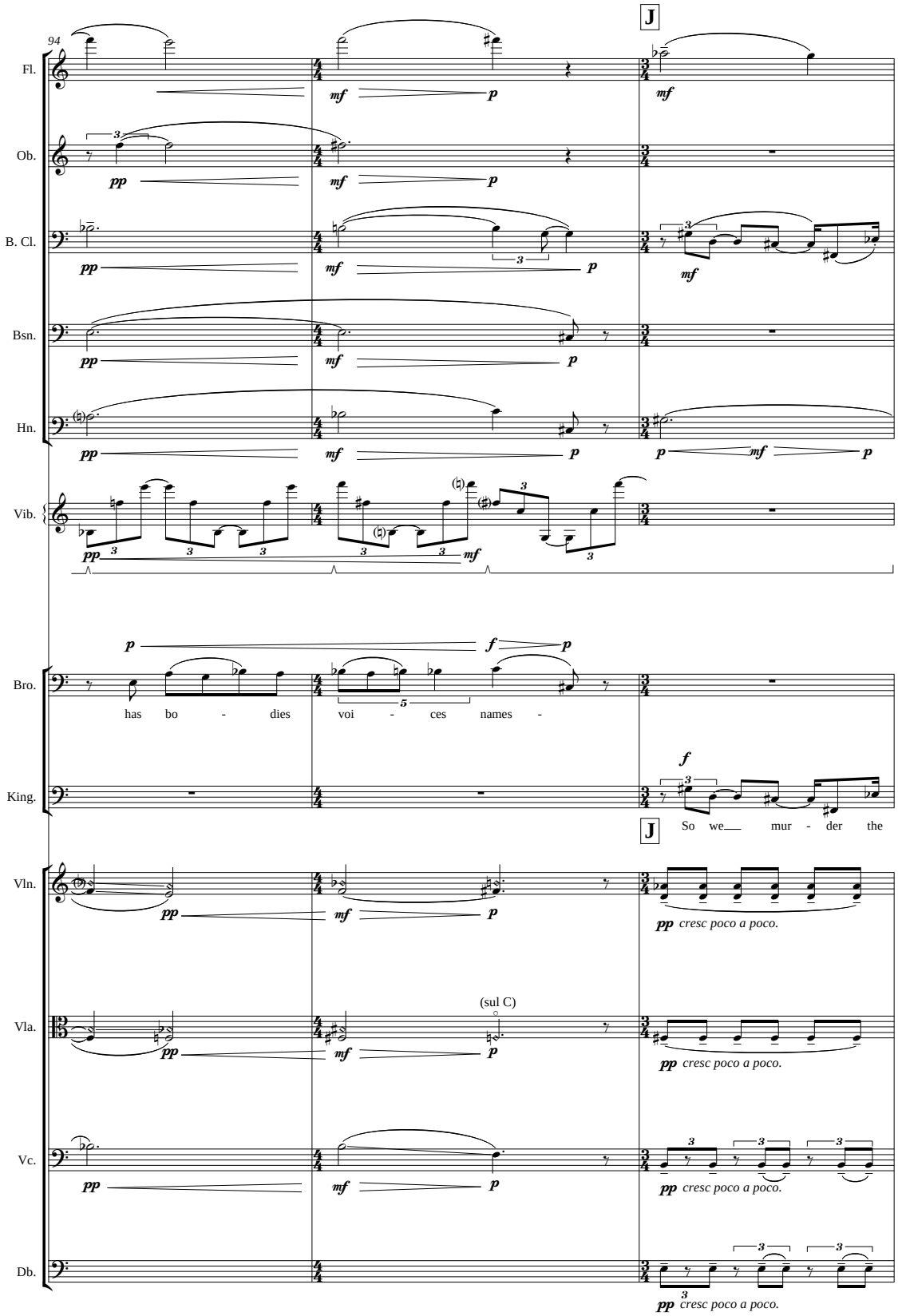

70
accel.
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Tam.
she re mains un - dis - cov - ered
Bro.
my soul has the pow - ers of the el
accel.
Vln.
Vla.
Vc.
Db.

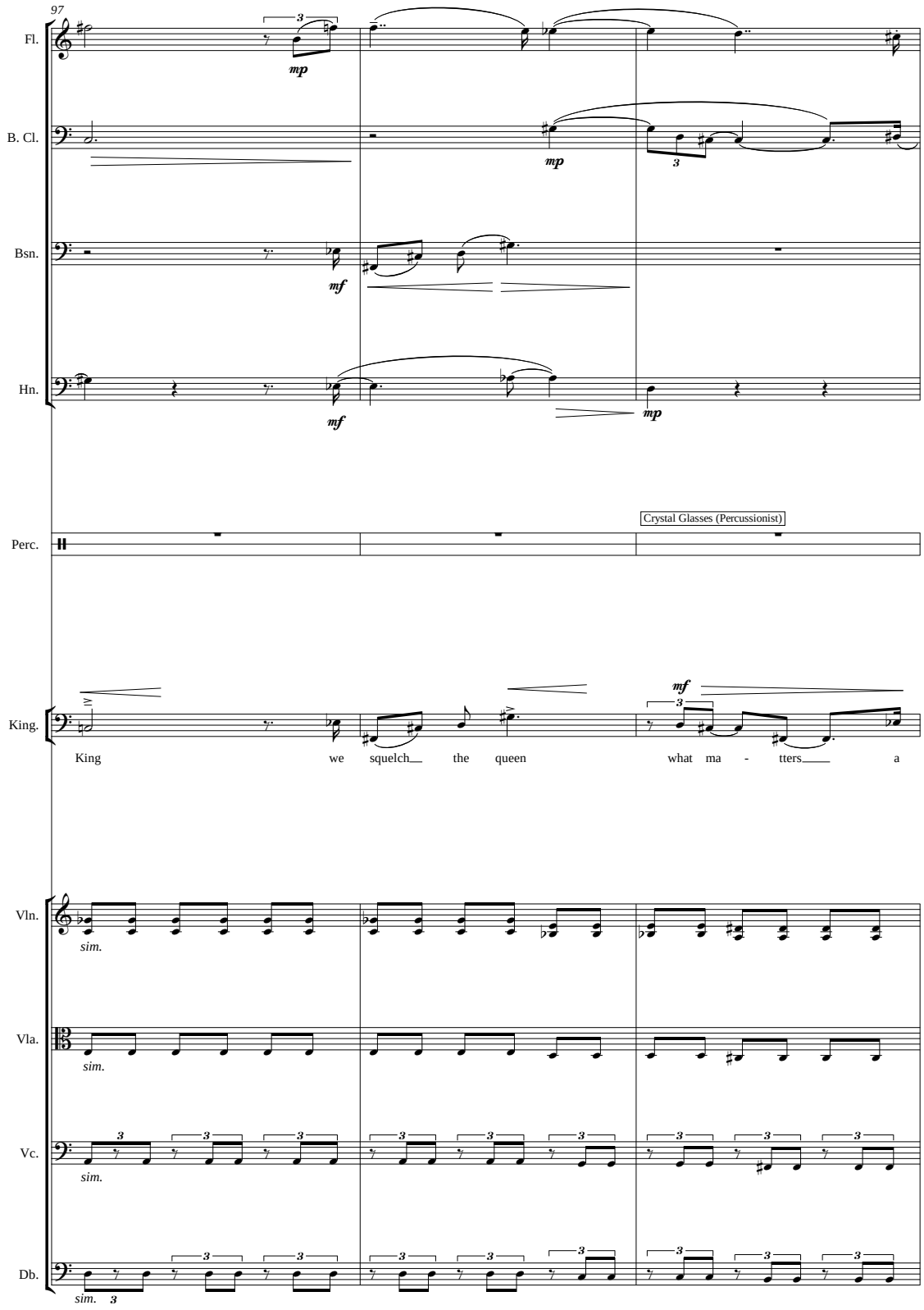

G
poco accel.
74
♩ = 84
Fl.
Ob.
Cl.
Bsn.
Hn.
Bro.
ec - ted
find her
re - mains
Vln.
Vla.
Vc.
(♩ = 120)
79
switch to B.Cln
Crystal Glasses
Perc.
sprechstimme
then
dig 'em
un - cover - ed

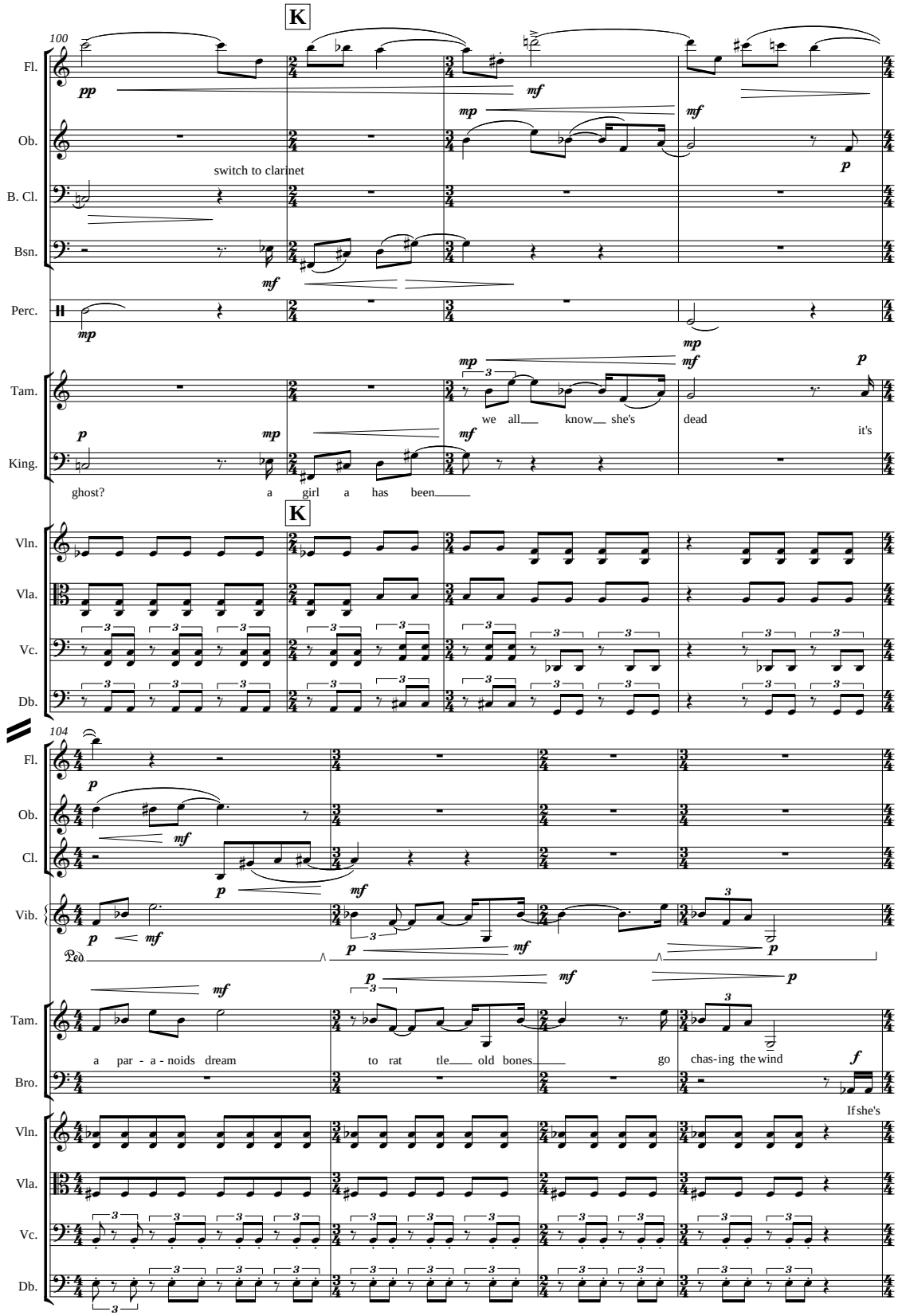

H
82
♩ = 56
Fl.
B. Cl.
Bsn.
Hn.
King.
if no old bones can be found at her tomb the times diss -
H
♩ = 56
Vln.
Vla.
Vc.
Db.
sim.

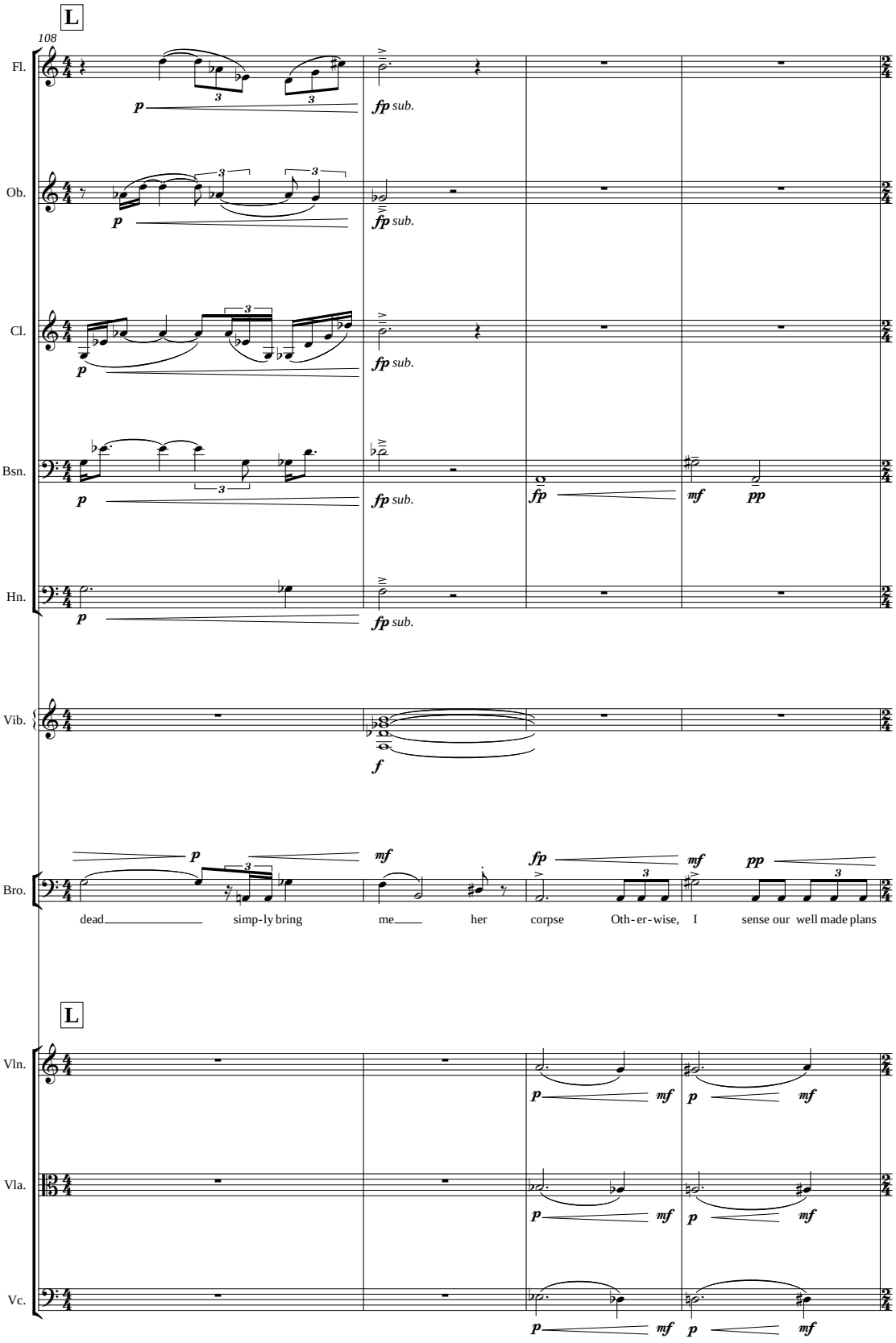

I
86
Fl.
p non cresc.
Ob.
pp
p
B. Cl.
f
pp
Bsn.
f
pp
p
Hn.
f
wet finger and rub around rim
of glass to achieve "humming"
crystal glasses
auxiliary player
Perc.
Vib.
pp
Bro.
f
pp
f
f
p
f
a
ghost
she was
born
a
King.
f
olved her to
ruins
and runes
I
Vln.
slightly sul pont.
(sul G)
f
ppp
mp
Vla.
slightly sul pont.
f
ppp
mp
Vc.
slightly sul pont.
f
ppp
mp
Db.
f

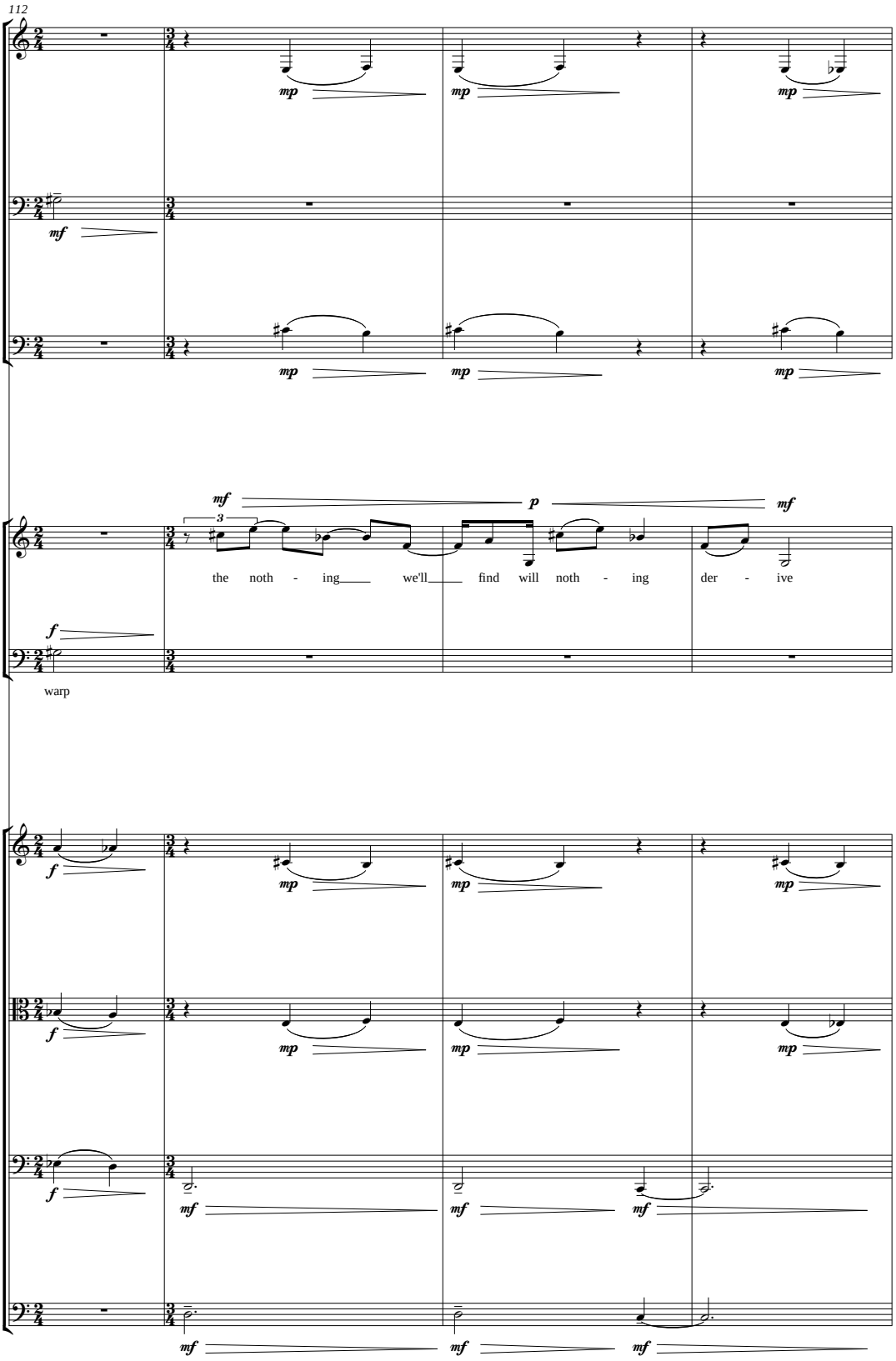

90
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Perc.
struck
Vib.
Bro.
ghost
she
be - came
but Ev - - en
ghosts
Vln.
Vla.
Vc.

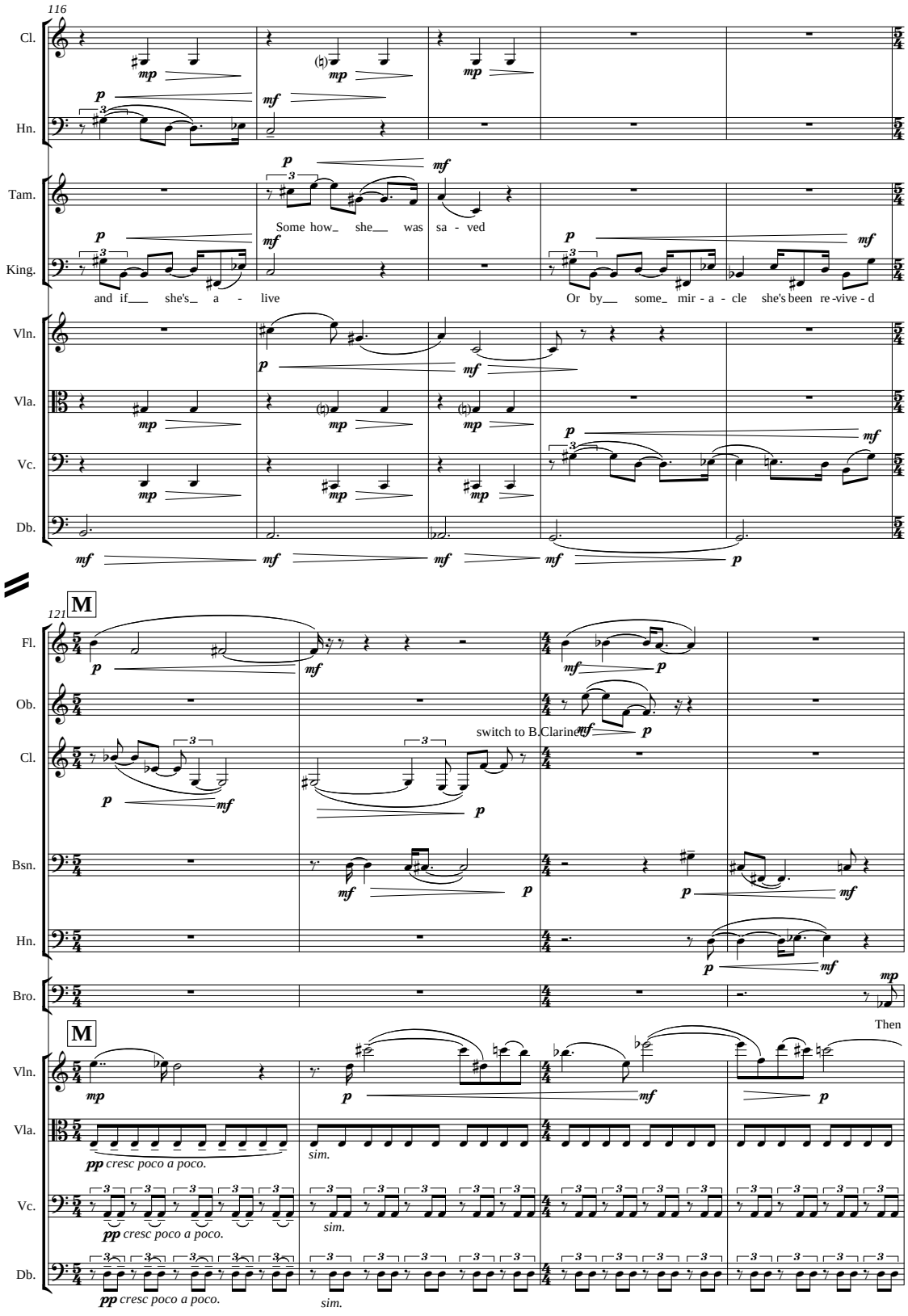

94
J
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Vib.
Bro.
has bo - dies voi - ces names -
King.
So we mur - der the
Vln.
(sul C)
Vla.
Vc.
Db.
pp cresc poco a poco.

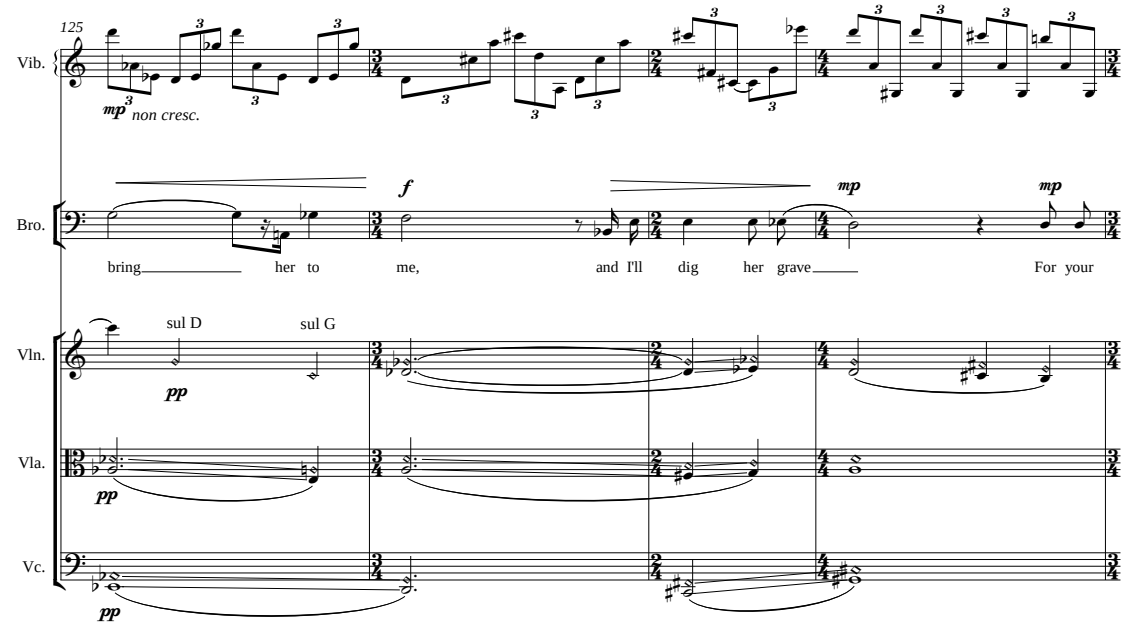

97
Fl.
B. Cl.
Bsn.
Hn.
Perc.
Crystal Glasses (Percussionist)
King.
King we squelch the queen what ma - tters a
Vln.
Vla.
Vc.
Db.
sim.

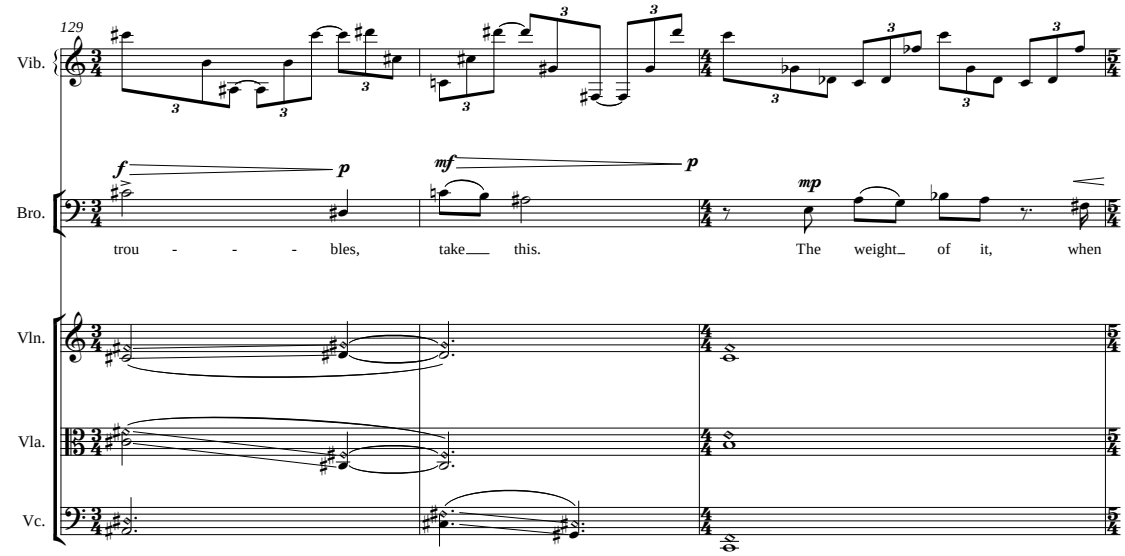

K
100
Fl.
Ob.
switch to clarinet
B. Cl.
Bsn.
Perc.
Tam.
we all know she's dead
it's
King.
ghost? a girl a has been
K
Vln.
Vla.
Vc.
Db.
104
Fl.
Ob.
Cl.
Vib.
Ped.
Tam.
a par - a - noids dream
to rat tle old bones
go chas-ing the wind
Bro.
If she's
Vln.
Vla.
Vc.
Db.

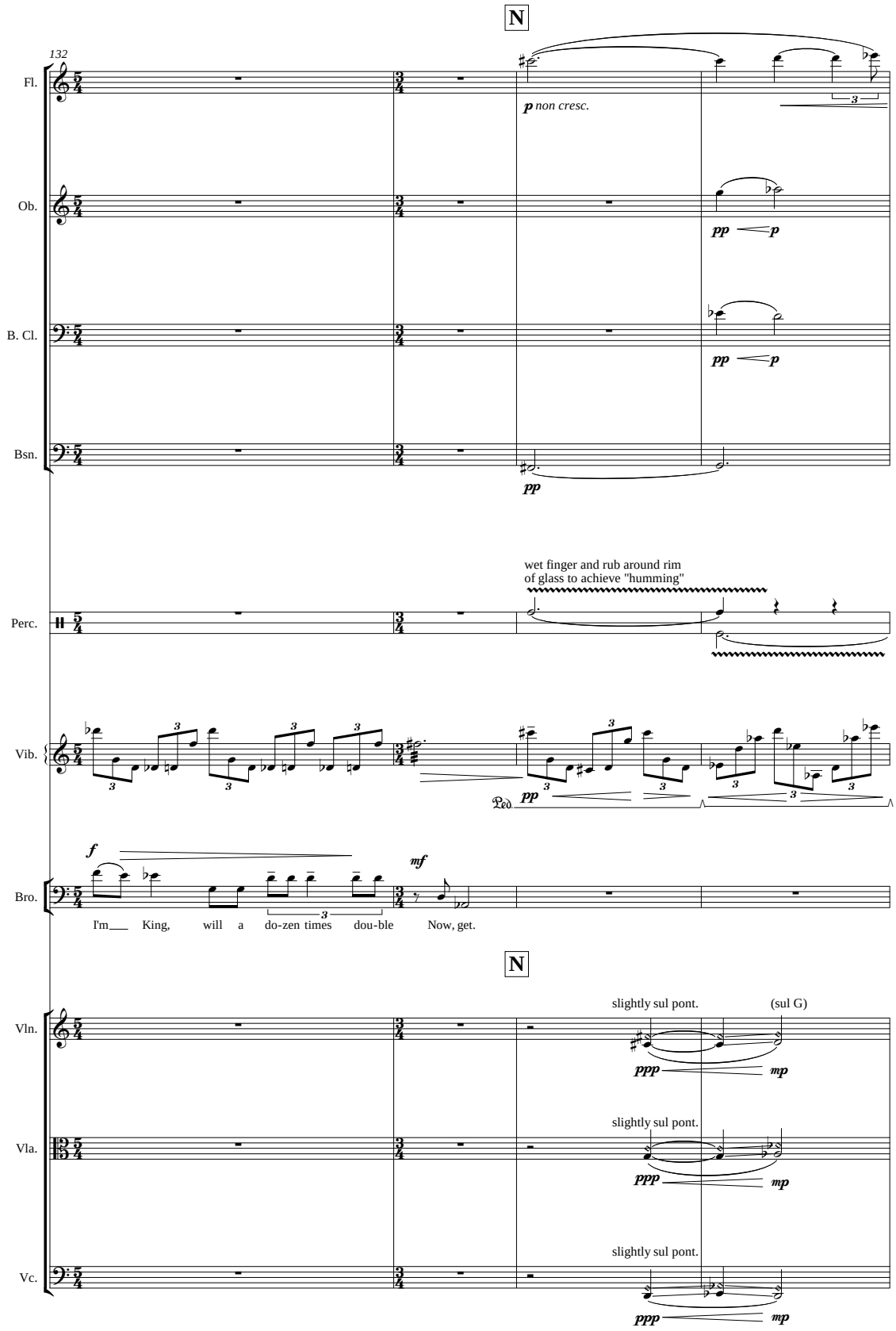

L
108
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Bro.
p
fp sub.
fp
mf
pp
f
dead simp-ly bring me her corpse Oth-er-wise, I sense our well made plans
L
Vln.
Vla.
Vc.

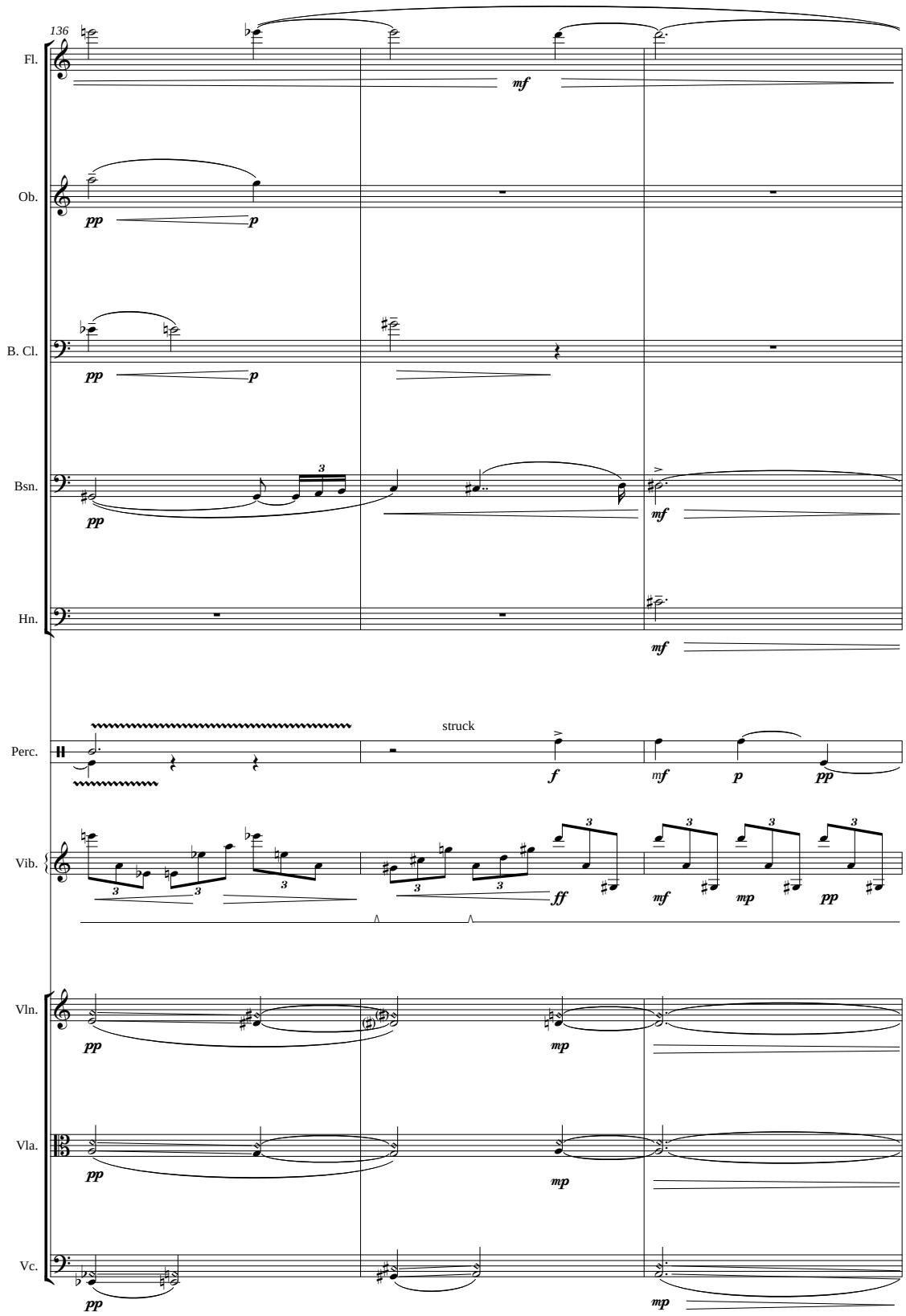

112
Cl.
Bsn.
Hn.
Tam.
Bro.
warp
Vln.
Vla.
Vc.
Db.
the noth - ing we'll find will noth - ing der - ive

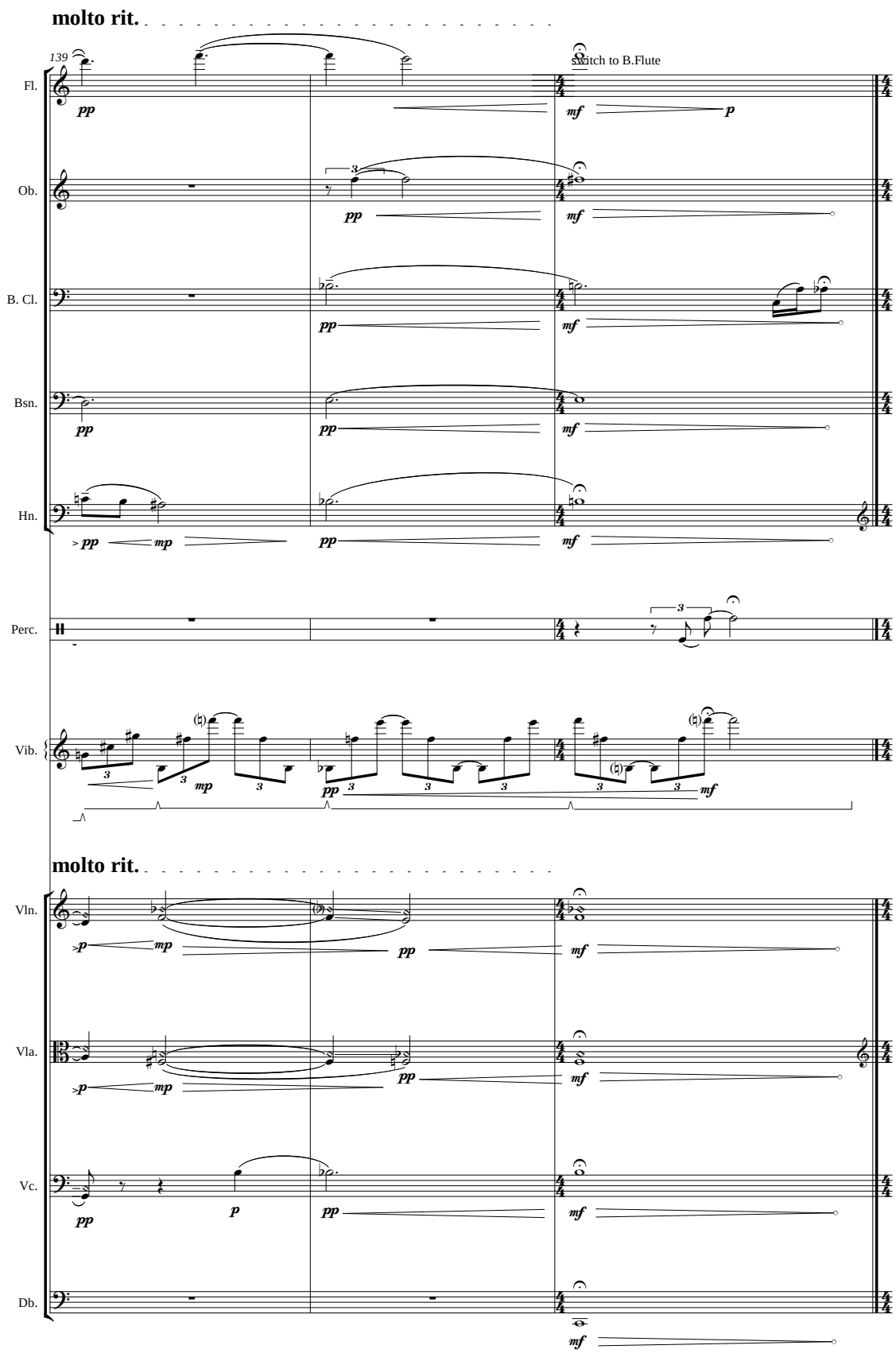

116
Cl.
Hn.
Tam.
King.
Some how_ she__ was sa - ved
and if__ she's_ a - live
Or by__ some_ mir - a - cle she's been re-vive - d
Vln.
Vla.
Vc.
Db.
121
M
Fl.
Ob.
switch to B.Clarinet
Cl.
Bsn.
Hn.
Bro.
Then
pp cresc poco a poco.
sim.

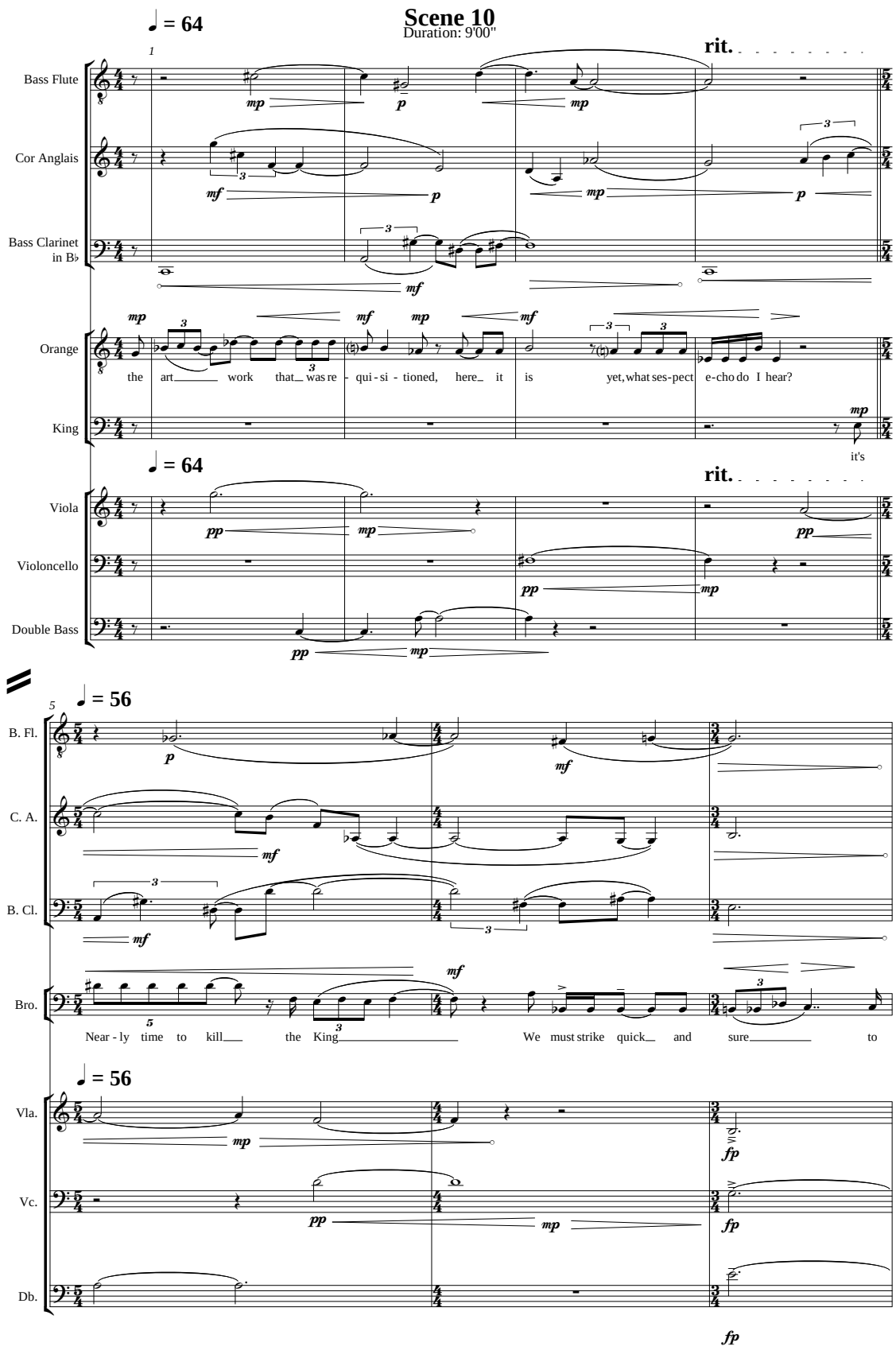

125
Vib.
mp non cresc.
Bro.
f
mp
mp
bring her to me, and I'll dig her grave For your
Vln.
sul D
sul G
pp
Vla.
pp
Vc.
pp

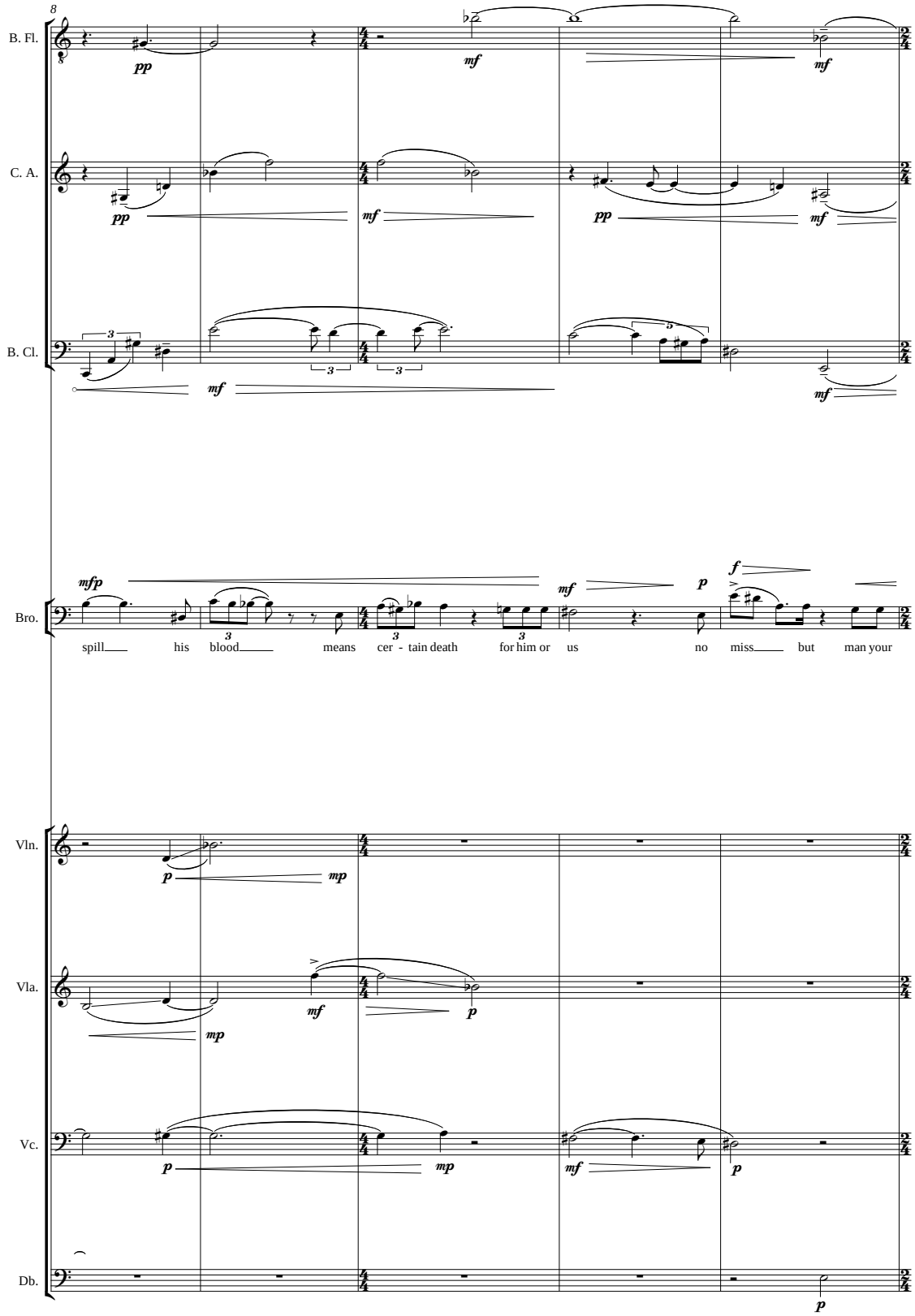

129
Vib.
Bro.
f
p
mf
p
mp
trou - - - bles, take this. The weight of it, when
Vln.
Vla.
Vc.

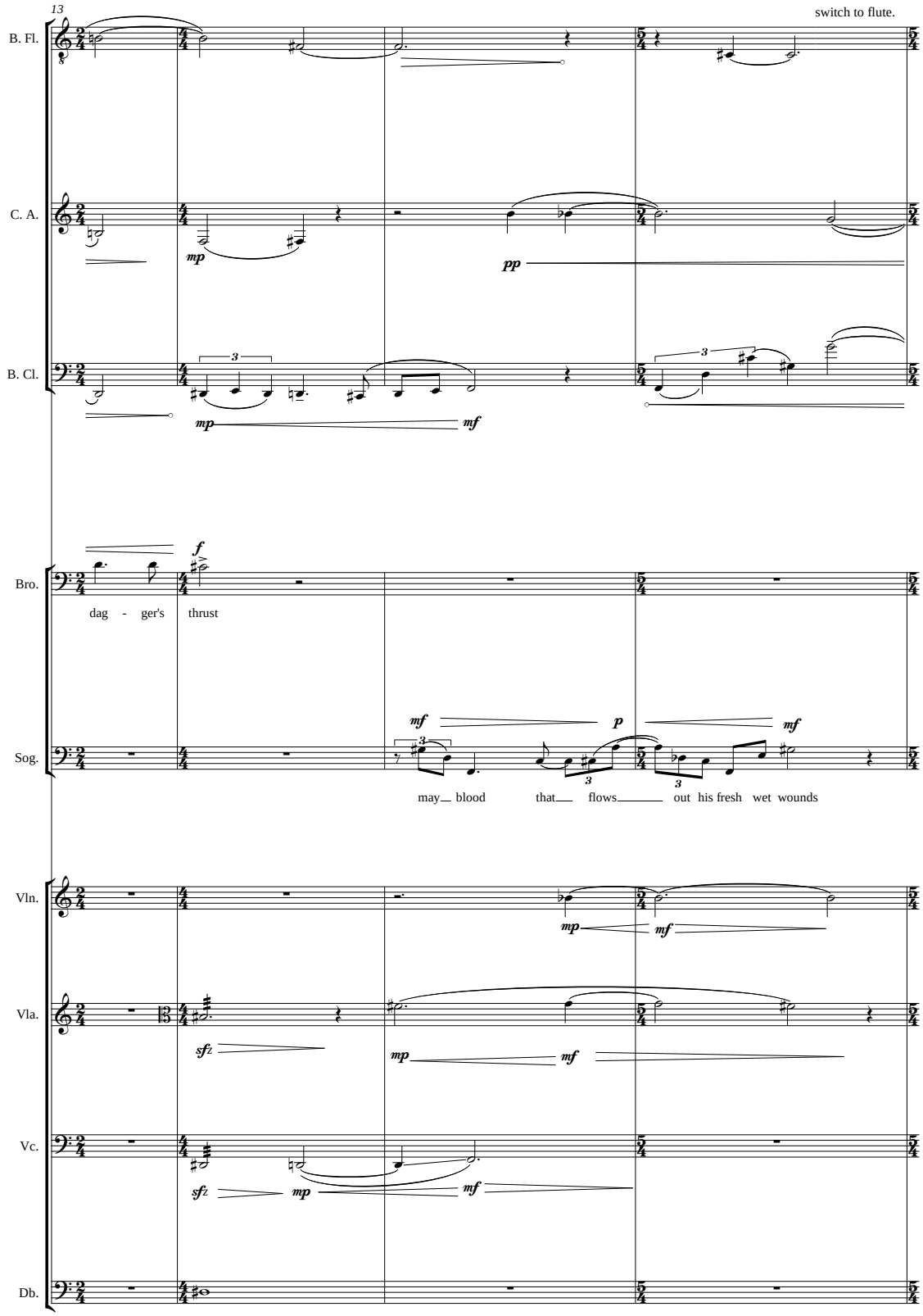

N
132
Fl.
p non cresc.
Ob.
pp
p
B. Cl.
pp
p
Bsn.
pp
wet finger and rub around rim
of glass to achieve "humming"
Perc.
Vib.
pp
Ped.
f
mf
Bro.
I'm___ King, will a do-zen times dou-ble Now, get.
N
slightly sul pont.
(sul G)
Vln.
ppp
mp
slightly sul pont.
Vla.
ppp
mp
slightly sul pont.
Vc.
ppp
mp

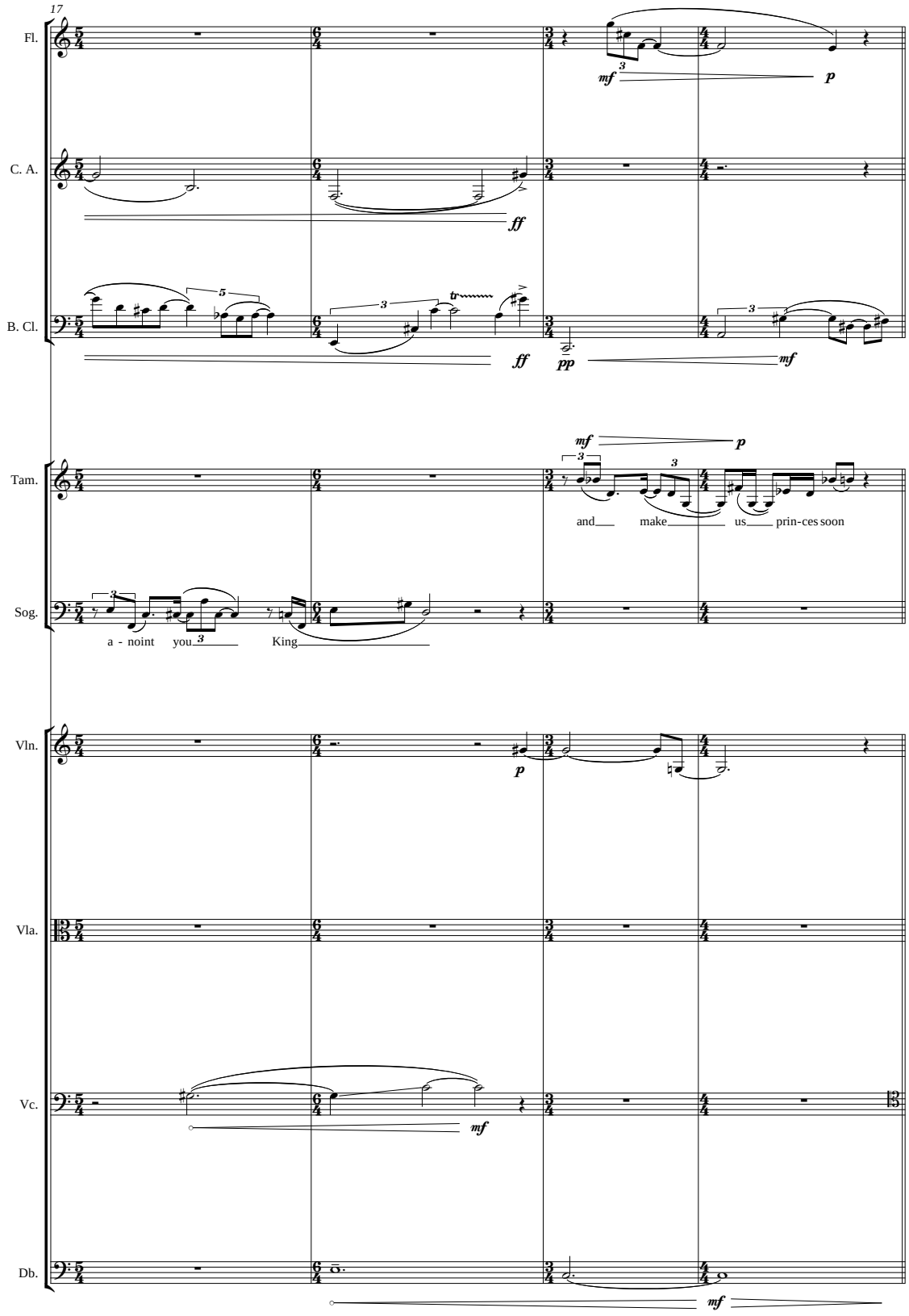

136
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Perc.
Vib.
Vln.
Vla.
Vc.
struck

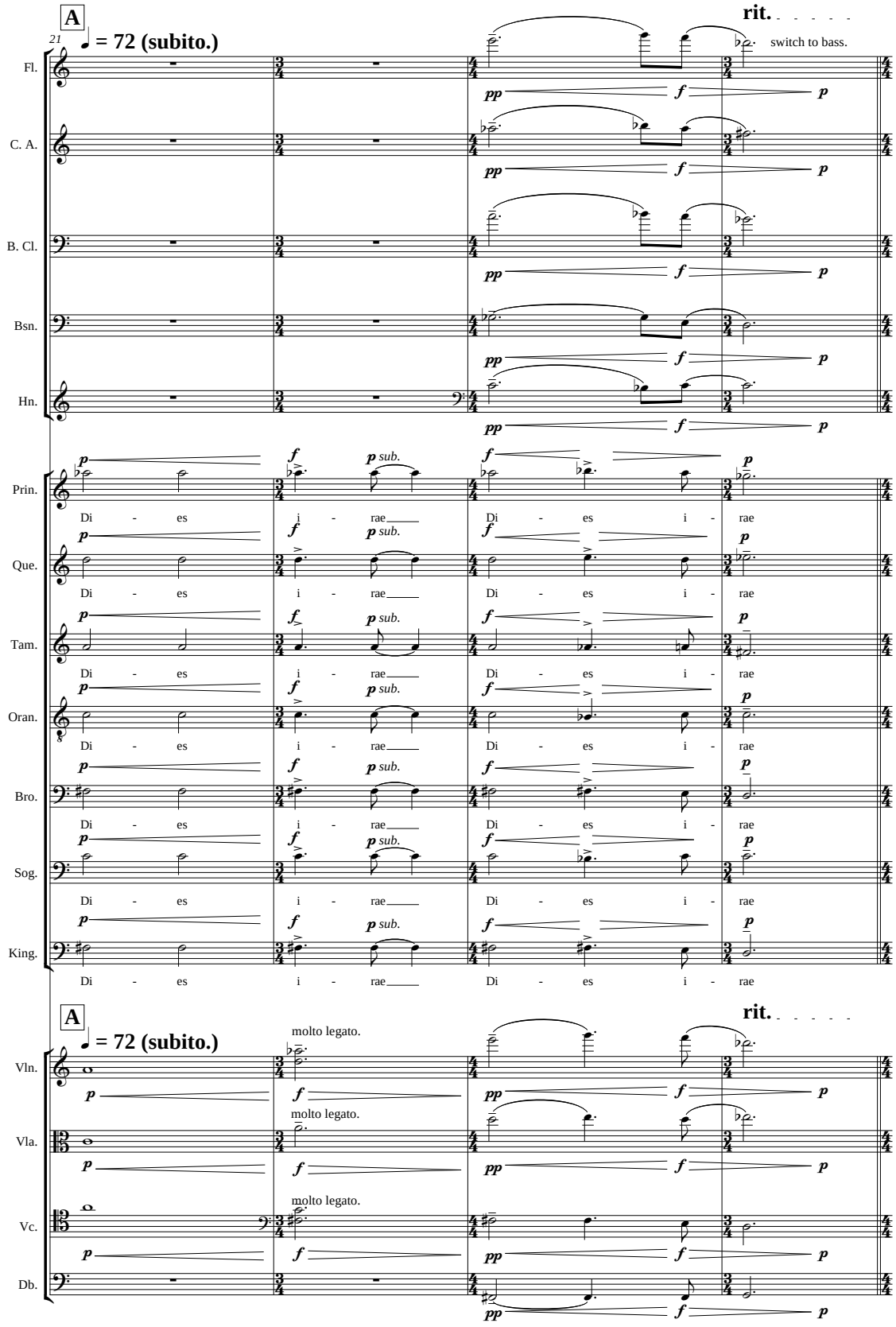

molto rit.
139
Switch to B.Flute
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Perc.
Vib.
molto rit.
Vln.
Vla.
Vc.
Db.

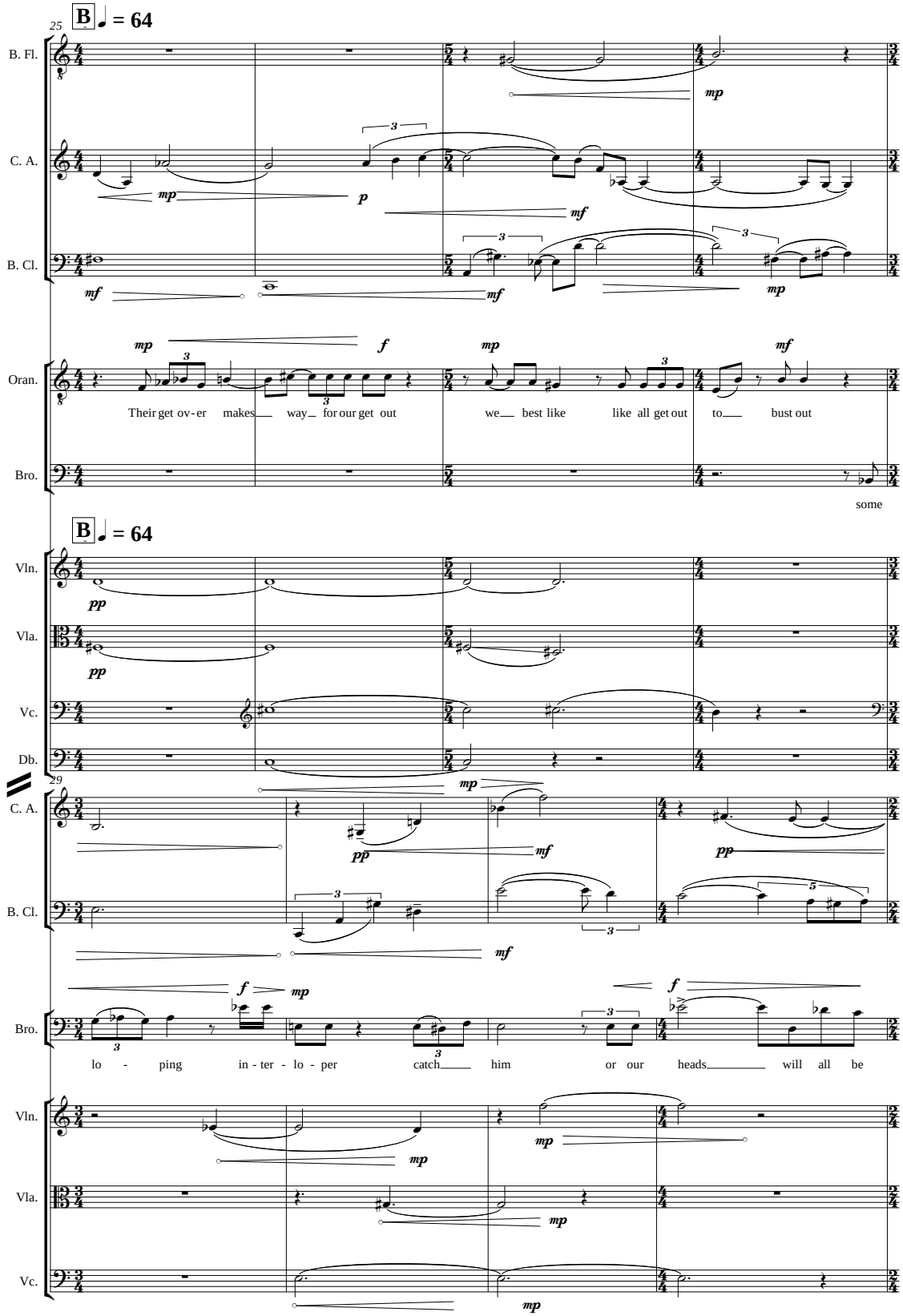

Scene 10
Duration: 9'00"
♩ = 64
rit.
Bass Flute
Cor Anglais
Bass Clarinet in B♭
Orange
King
the art work that was re - qui - si - tioned, here it is yet, what ses-pect e-cho do I hear?
it's
♩ = 64
rit.
Viola
Violoncello
Double Bass
♩ = 56
B. Fl.
C. A.
B. Cl.
Bro.
Near - ly time to kill the King We must strike quick and sure to
♩ = 56
Vla.
Vc.
Db.

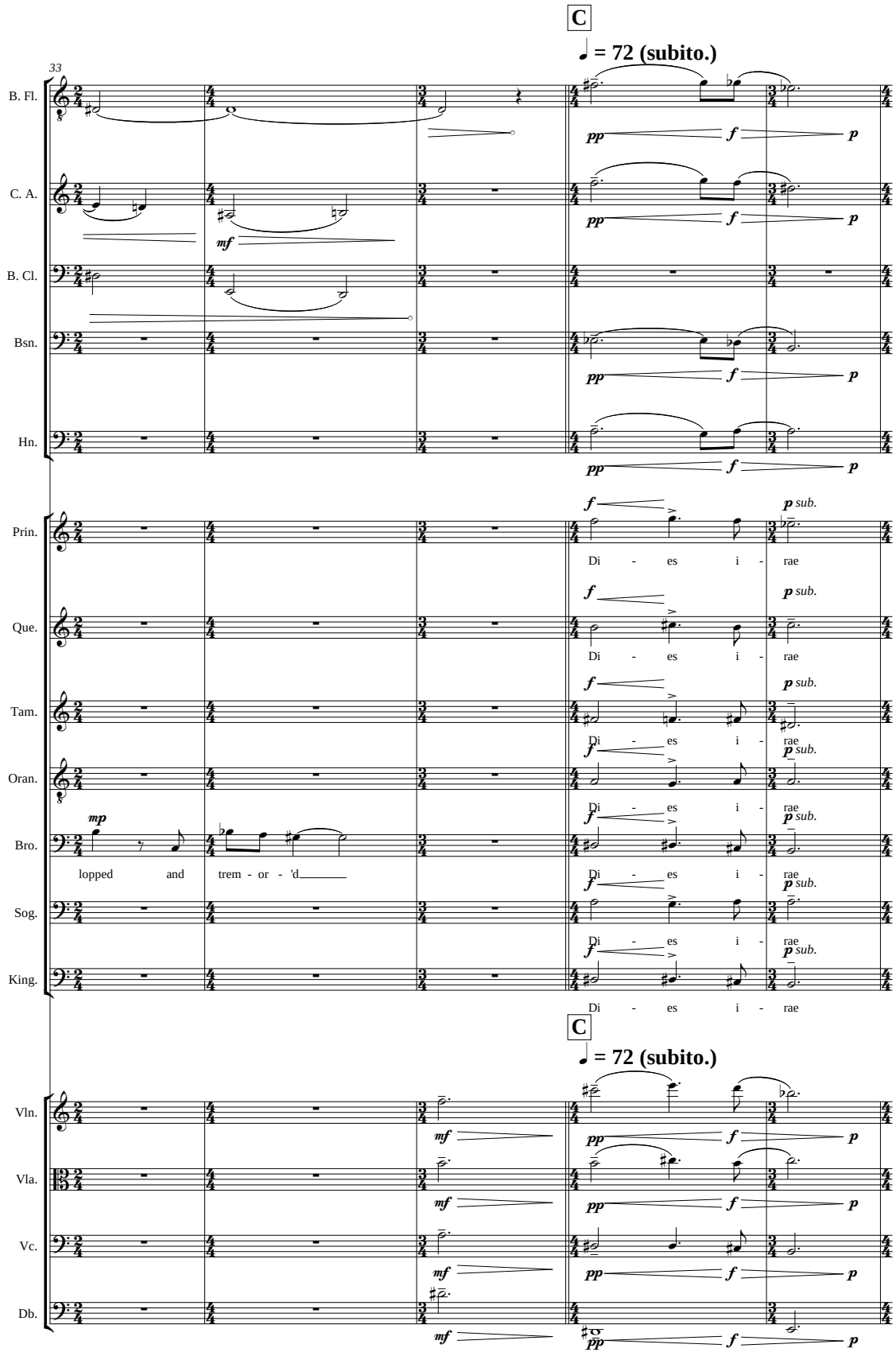

B. Fl.
C. A.
B. Cl.
Bro.
spill his blood means cer - tain death for him or us no miss but man your
Vln.
Vla.
Vc.
Db.

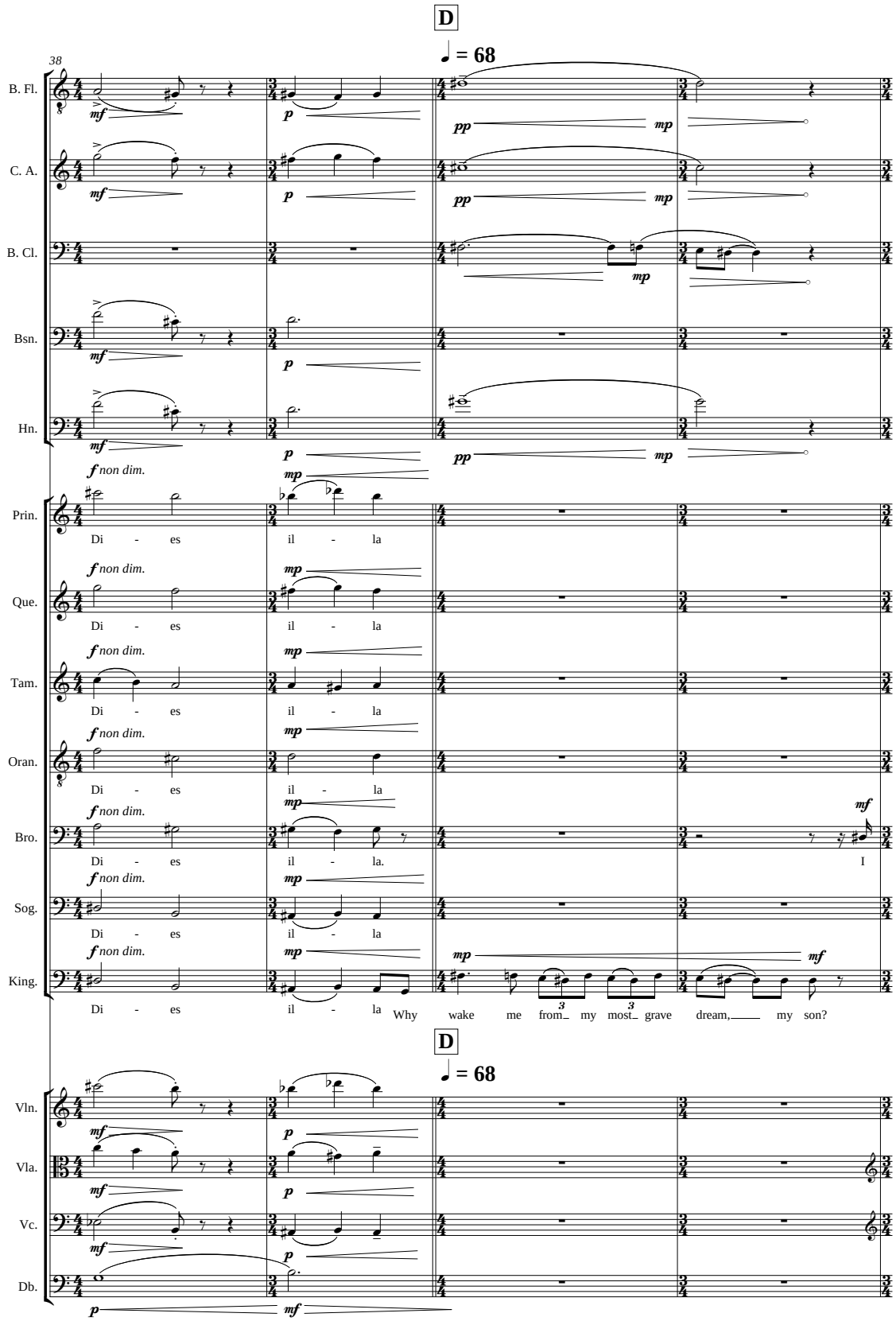

13
switch to flute.
B. Fl.
C. A.
B. Cl.
Bro.
dag - ger's thrust
Sog.
may blood that flows out his fresh wet wounds
Vln.
Vla.
Vc.
Db.

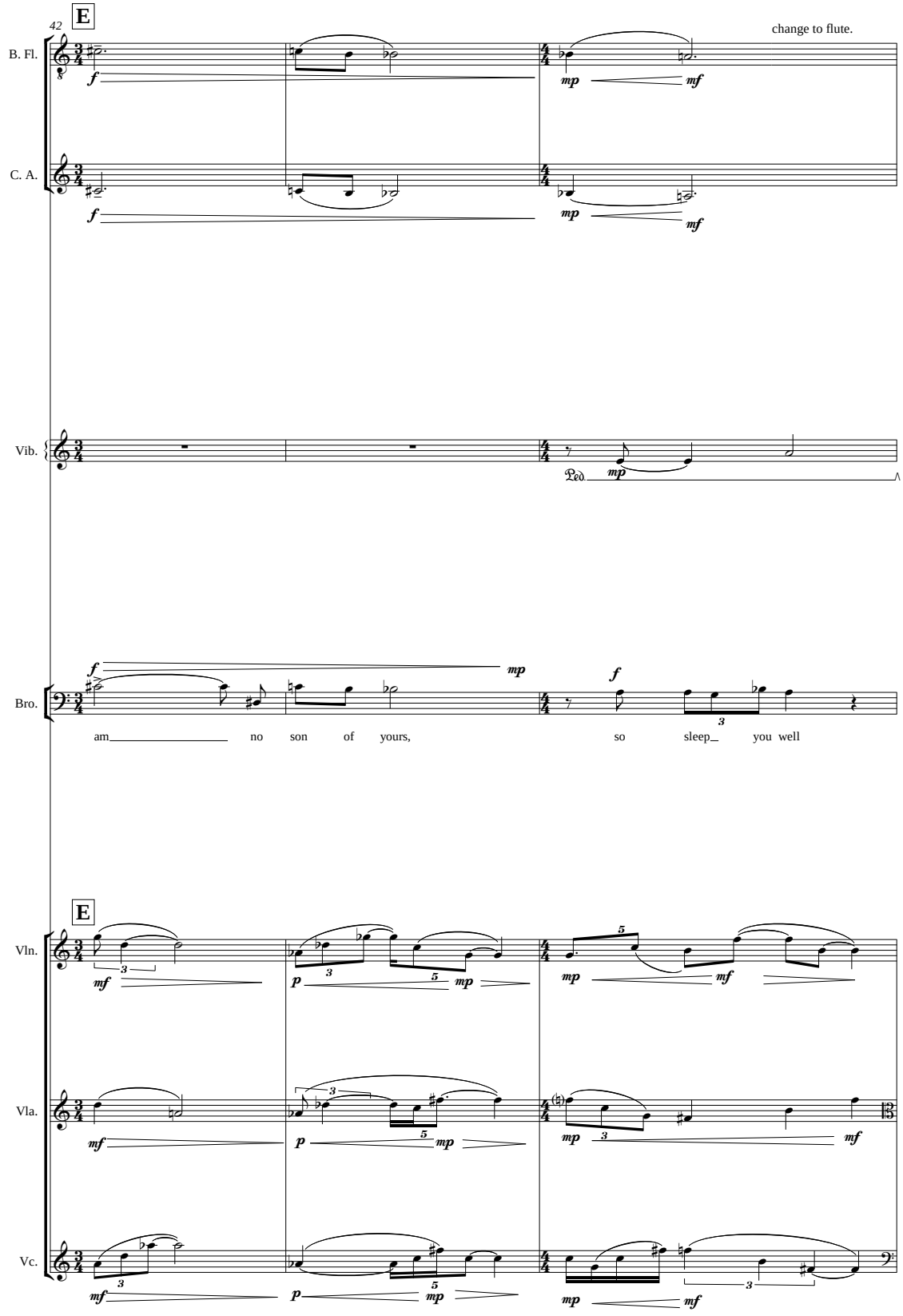

17
Fl.
C. A.
B. Cl.
Tam.
Sog.
Vln.
Vla.
Vc.
Db.
mf
p
ff
pp
and make us prin-ces soon
a - noint you King

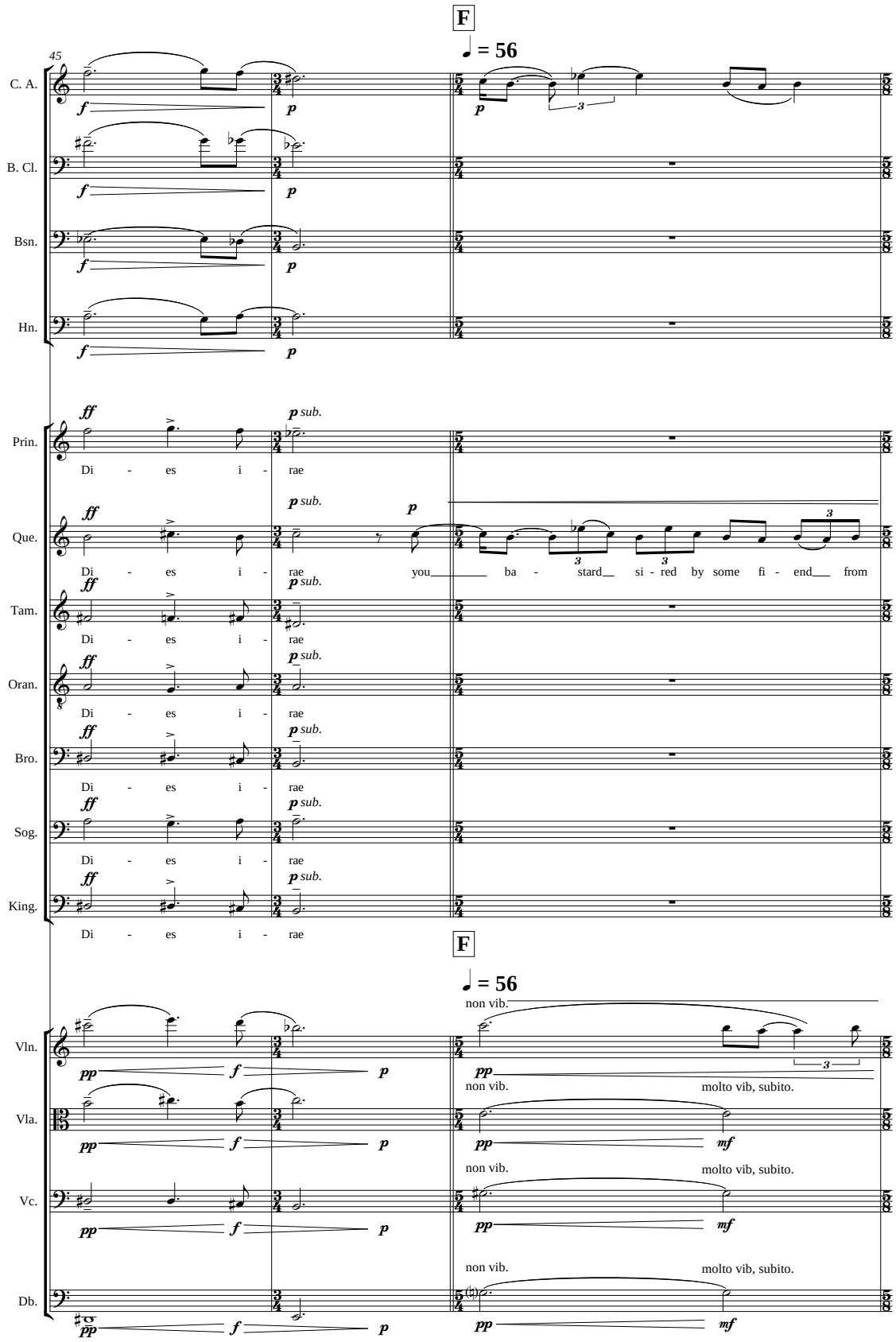

A
♩ = 72 (subito.)
rit.
21
switch to bass.
Fl.
C. A.
B. Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Di - es i - rae
Di - es i - rae
molto legato.
Vln.
Vla.
Vc.
Db.

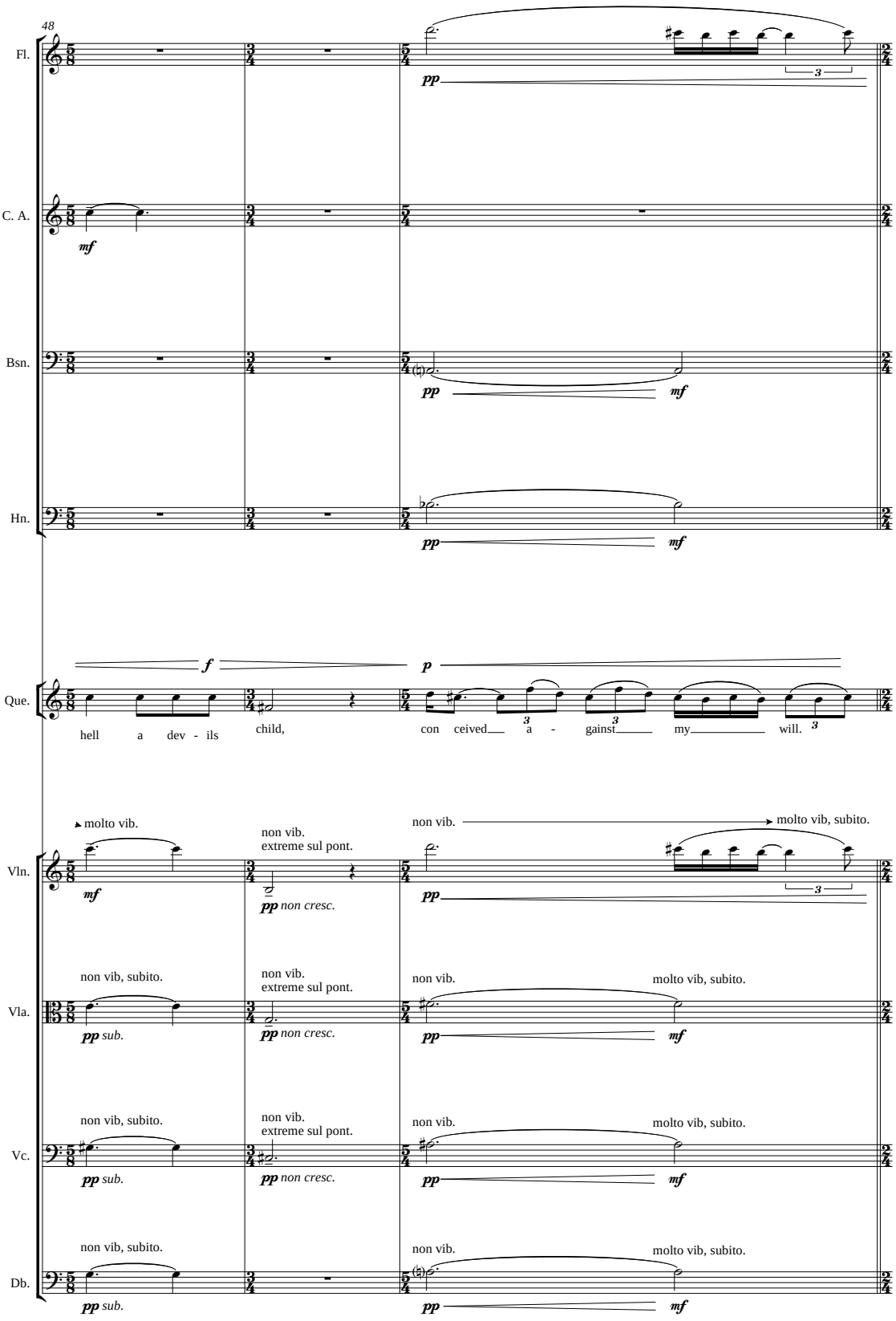

B = 64
25
B. Fl.
C. A.
B. Cl.
Oran.
Bro.
Their get ov - er makes way for our get out
we best like like all get out to bust out
some
B = 64
Vln.
Vla.
Vc.
Db.
29
C. A.
B. Cl.
Bro.
lo - ping in - ter - lo - per catch him or our heads will all be
Vln.
Vla.
Vc.

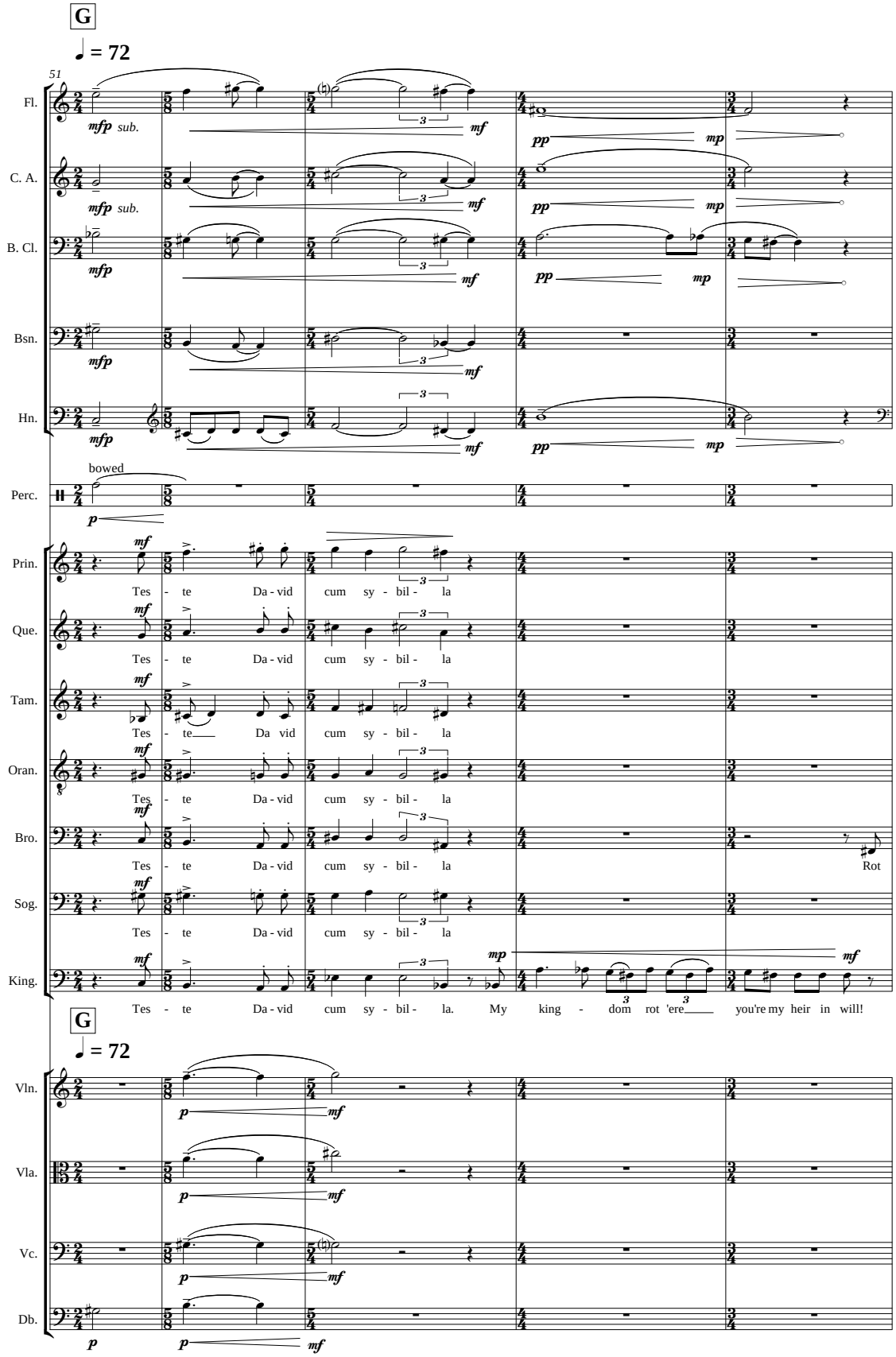

C
♩ = 72 (subito.)
33
B. Fl.
C. A.
B. Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
pp
f
p
mf
mp
p sub.
Di - es i - rae
lopped and trem - or - 'd

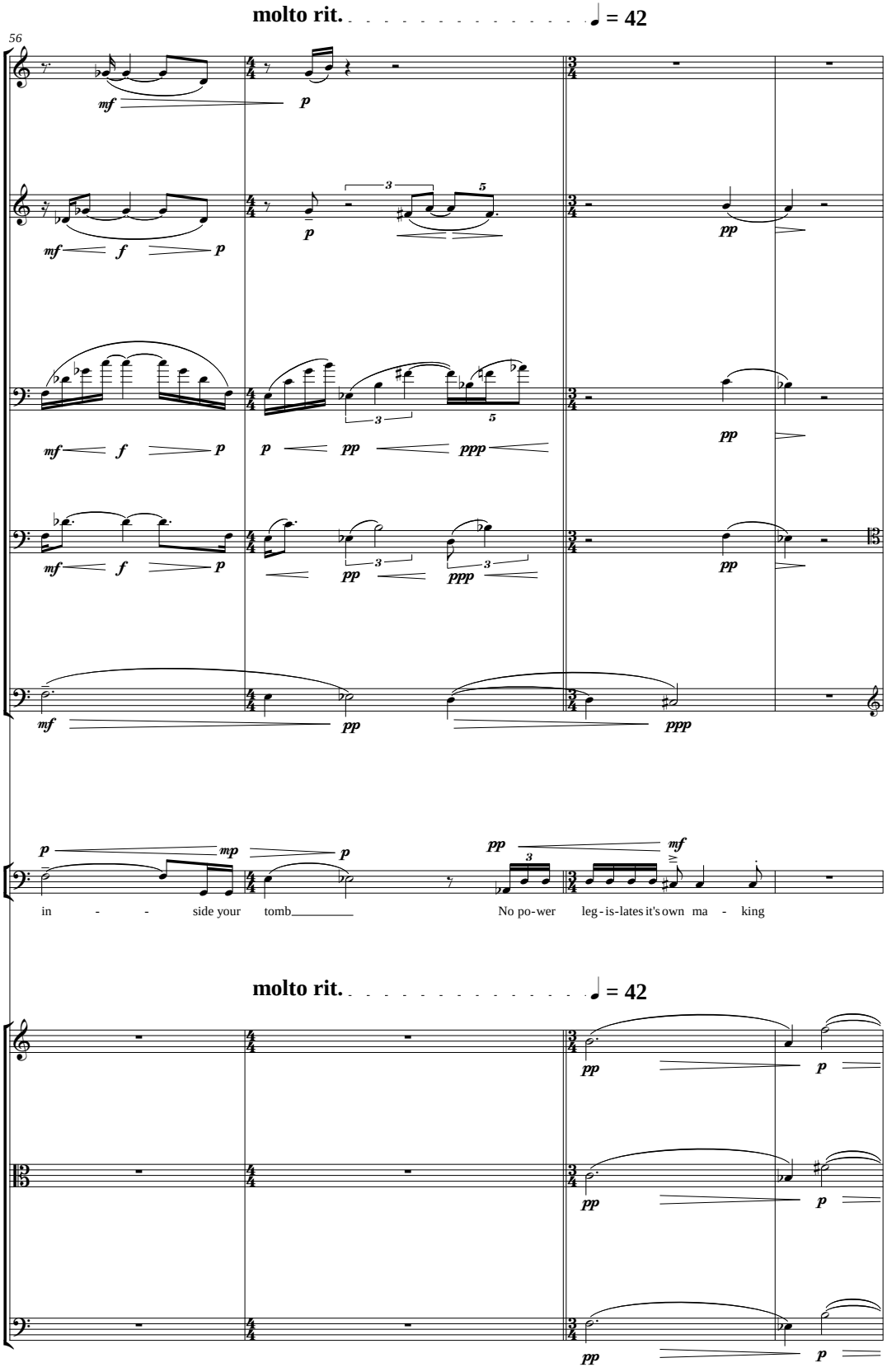

D
♩ = 68
38
B. Fl.
C. A.
B. Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
mf
p
pp
mp
f non dim.
Di - es il - la
Di - es il - la.
Why wake me from my most grave dream, my son?
I

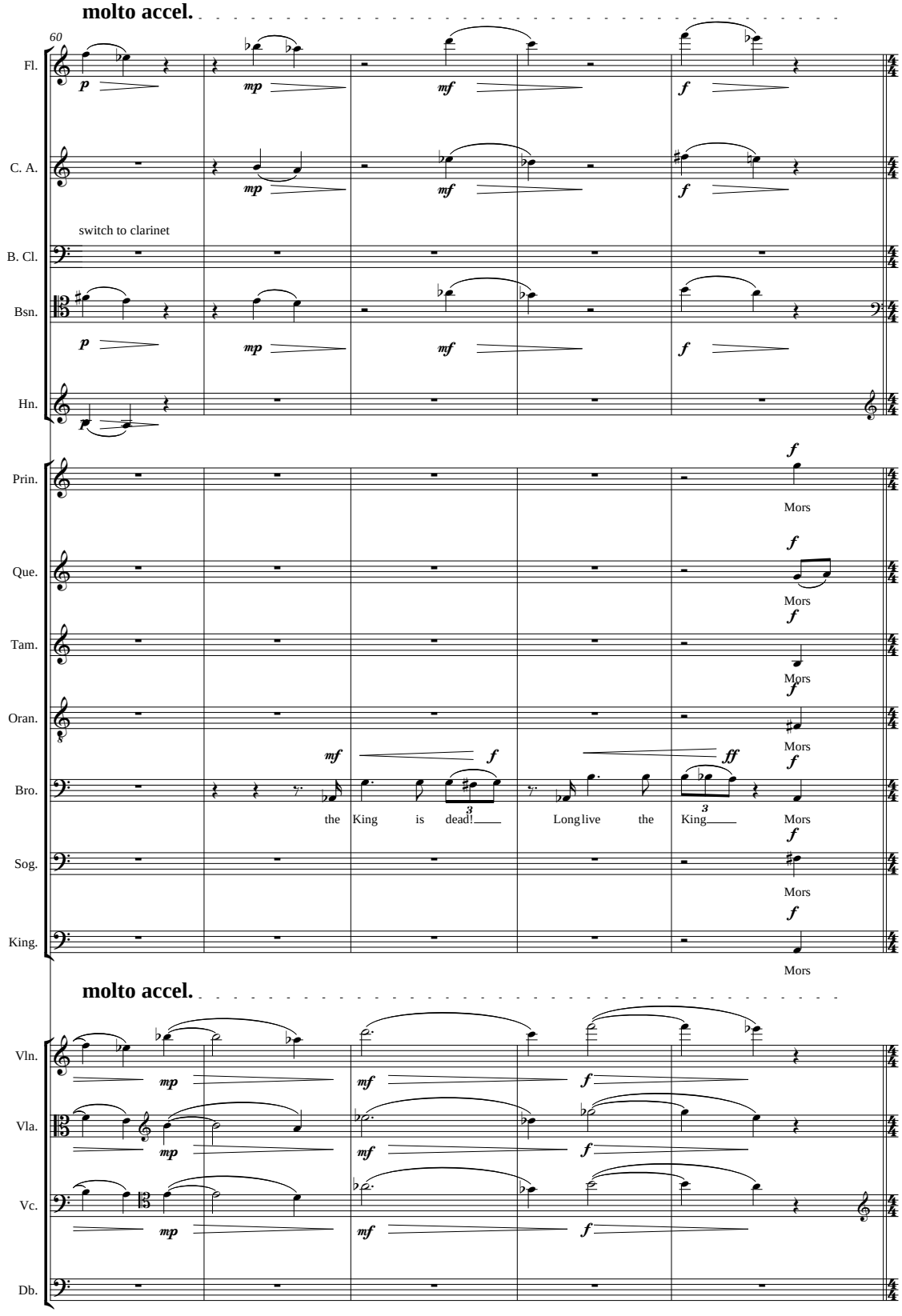

42
E
change to flute.
B. Fl.
C. A.
Vib.
Bro.
am no son of yours, so sleep you well
E
Vln.
Vla.
Vc.

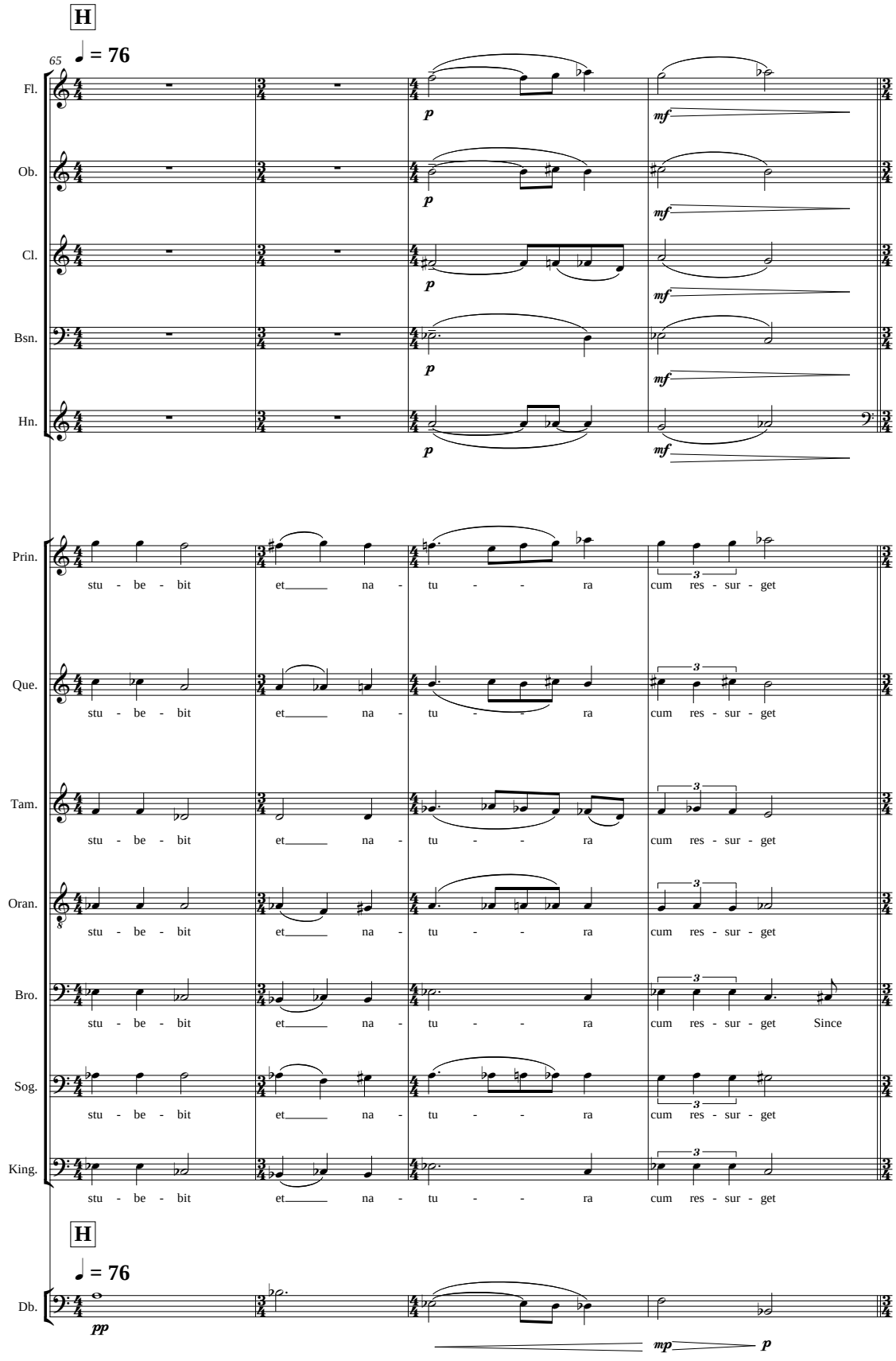

45
F
♩ = 56
C. A.
B. Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Di - es i - rae
you ba - stard si - red by some fi - end from
Vln.
Vla.
Vc.
Db.
non vib.
molto vib, subito.

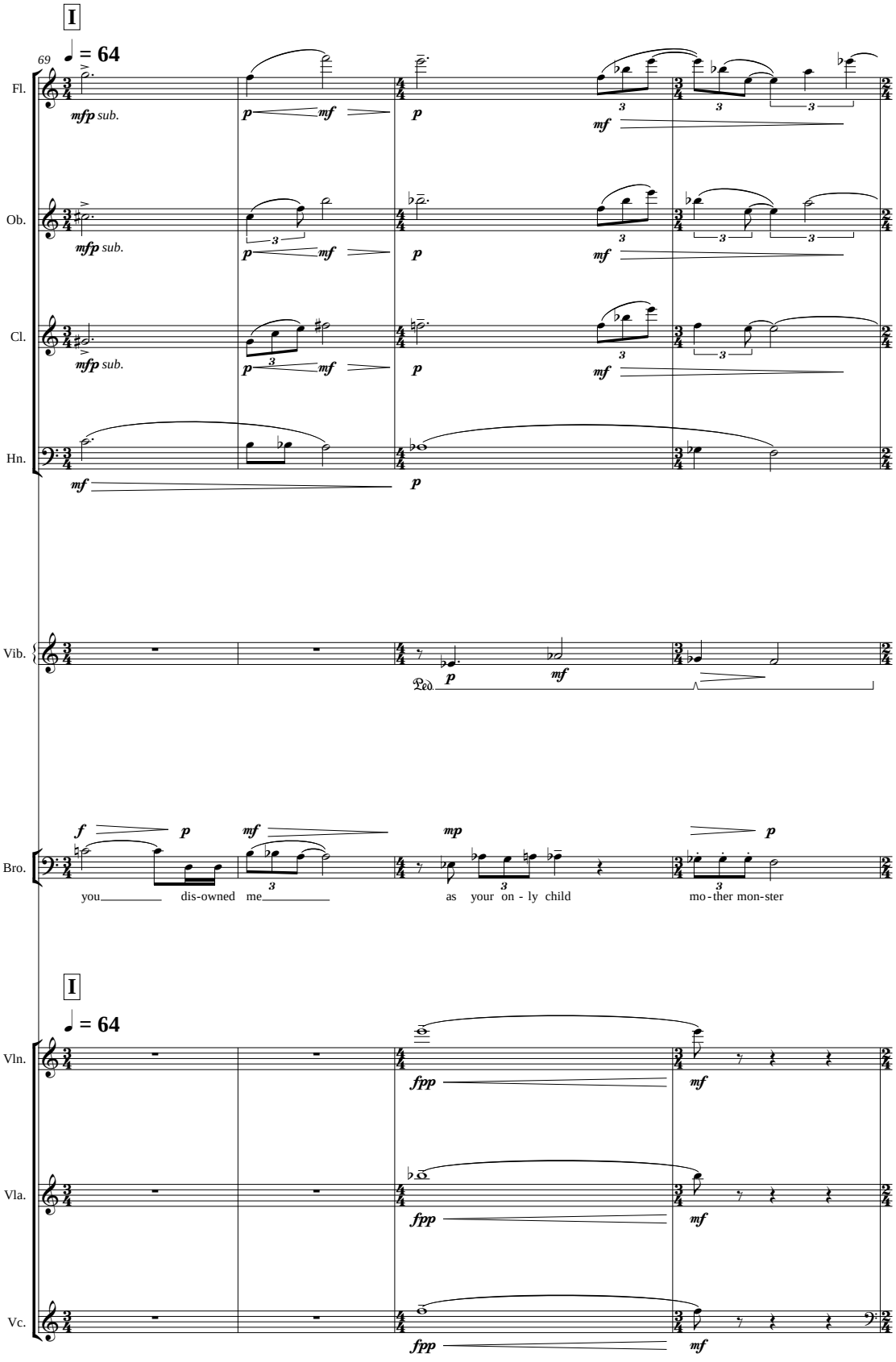

48
Fl.
C. A.
Bsn.
Hn.
Que.
Vln.
Vla.
Vc.
Db.
pp
mf
f
p
hell a dev - ils
child,
con ceived a - gainst my will.
molto vib.
non vib.
extreme sul pont.
non cresc.
non vib, subito.
sub.
molto vib, subito.

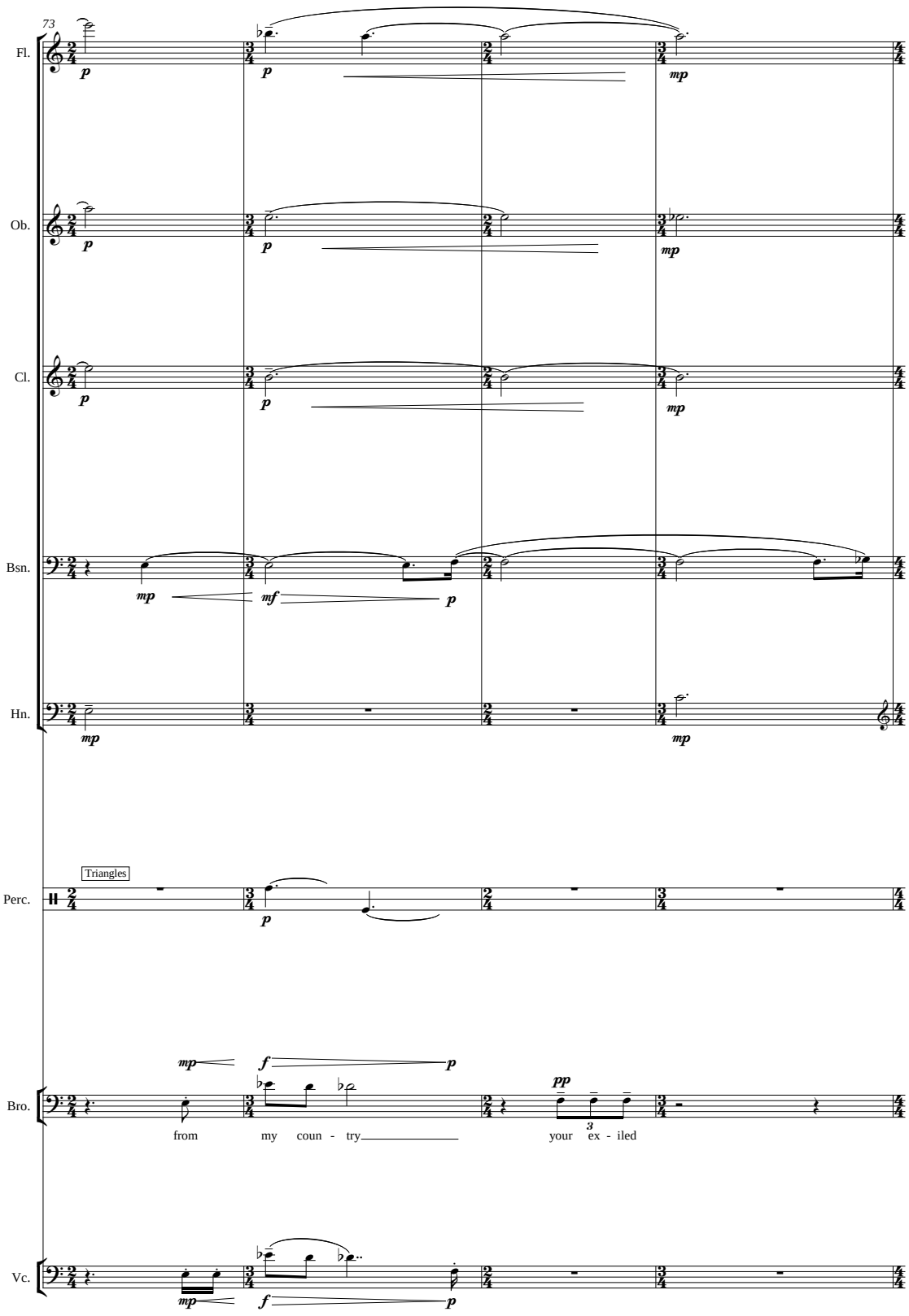

G
♩ = 72
51
Fl.
C. A.
B. Cl.
Bsn.
Hn.
Perc.
bowed
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Tes - te Da - vid cum sy - bil - la
Tes - te Da - vid cum sy - bil - la
Tes - te Da vid cum sy - bil - la
Tes - te Da - vid cum sy - bil - la
Tes - te Da - vid cum sy - bil - la Rot
Tes - te Da - vid cum sy - bil - la
Tes - te Da - vid cum sy - bil - la. My king - dom rot 'ere you're my heir in will!
G
♩ = 72
Vln.
Vla.
Vc.
Db.

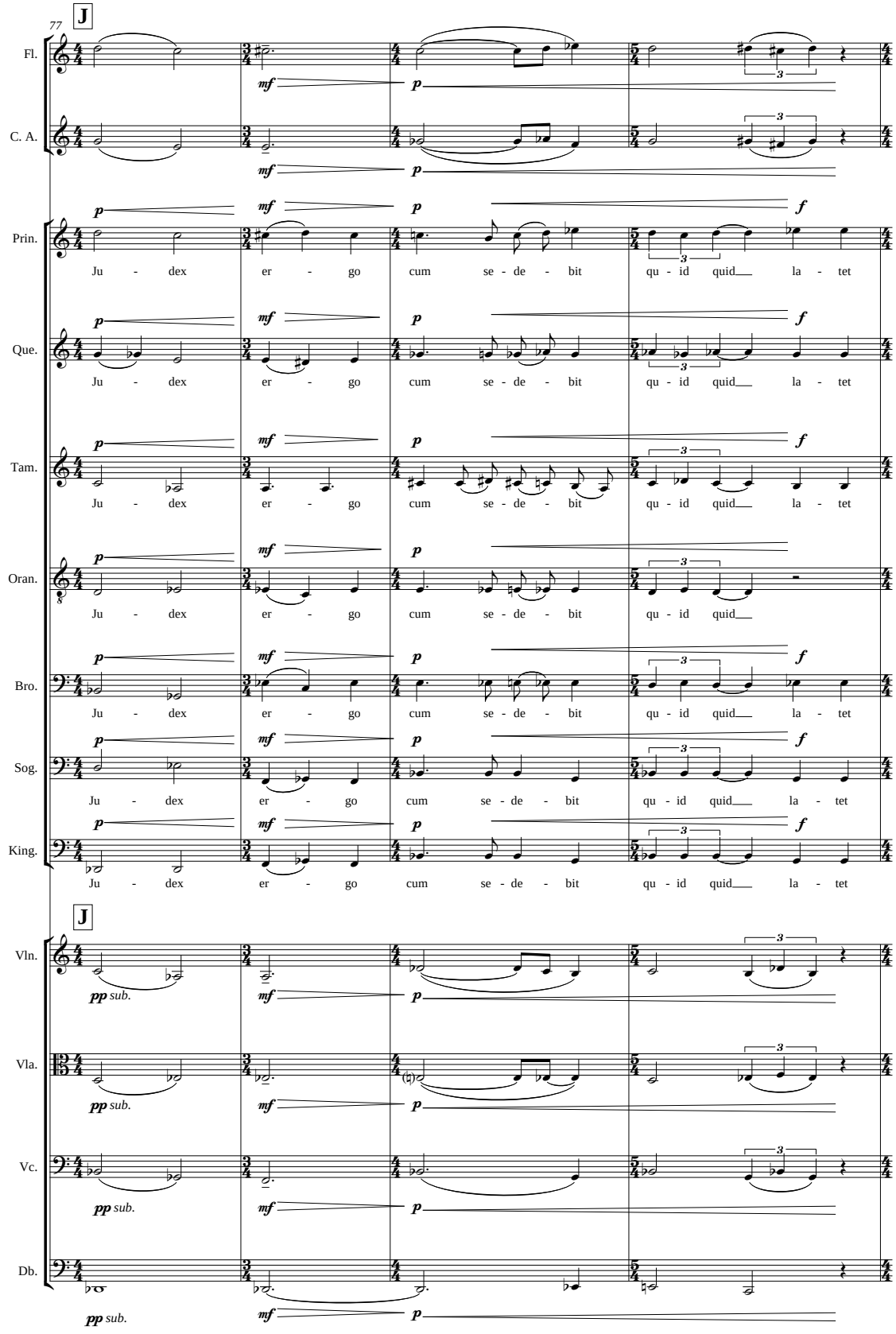

molto rit. ♩ = 42
56
Fl.
C. A.
B. Cl.
Bsn.
Hn.
Bro.
in - - side your tomb
No po-wer leg-is-lates it's own ma - king
molto rit. ♩ = 42
Vln.
Vla.
Vc.

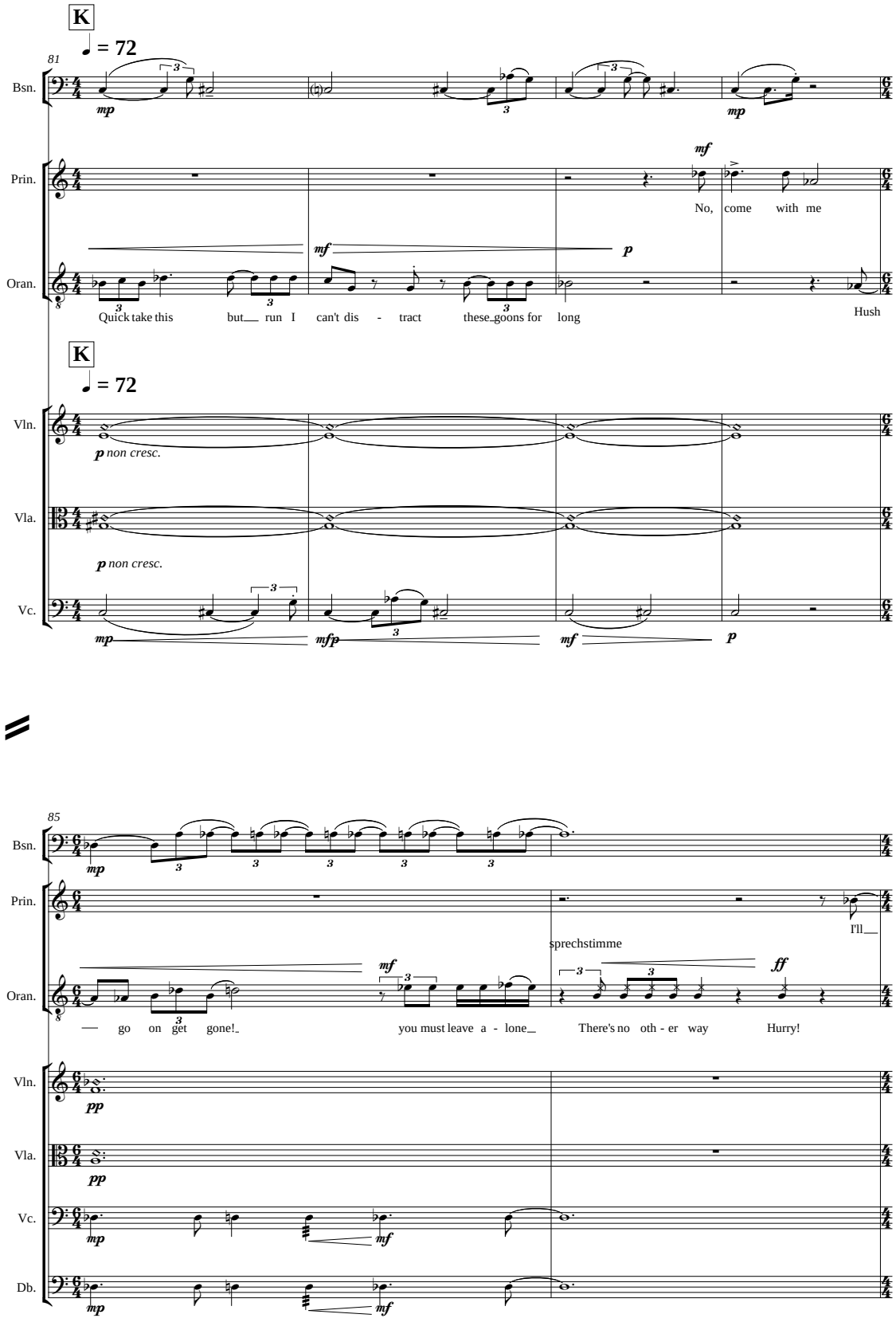

molto accel.
60
Fl.
C. A.
switch to clarinet
B. Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
the King is dead!
Long live the King
Mors
molto accel.
Vln.
Vla.
Vc.
Db.

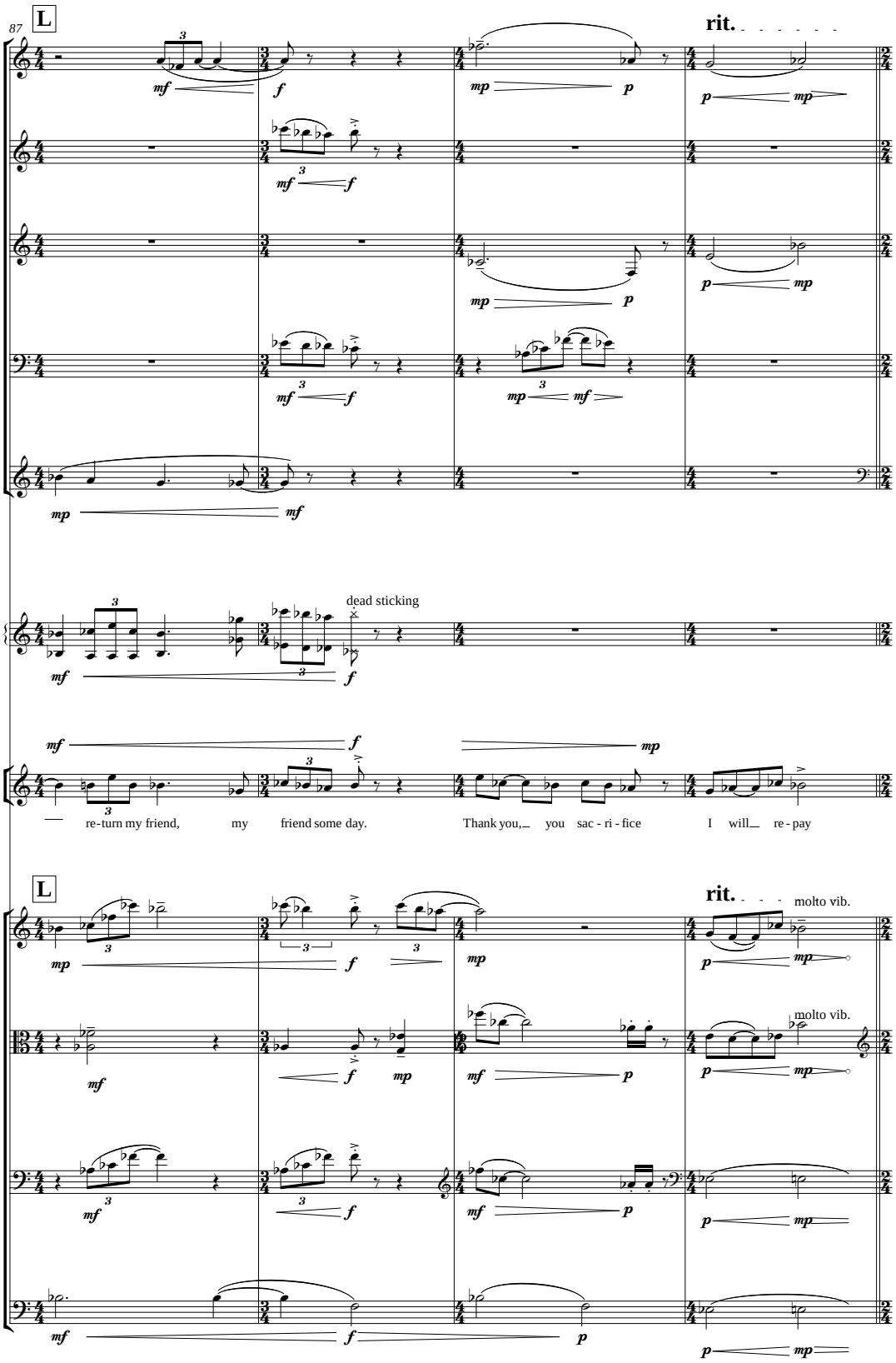

H
♩ = 76
65
Fl.
Ob.
Cl.
Bsn.
Hn.
p
mf
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
stu - be - bit et na - tu - ra cum res - sur - get
stu - be - bit et na - tu - ra cum res - sur - get Since
H
♩ = 76
Db.
pp
mp
p

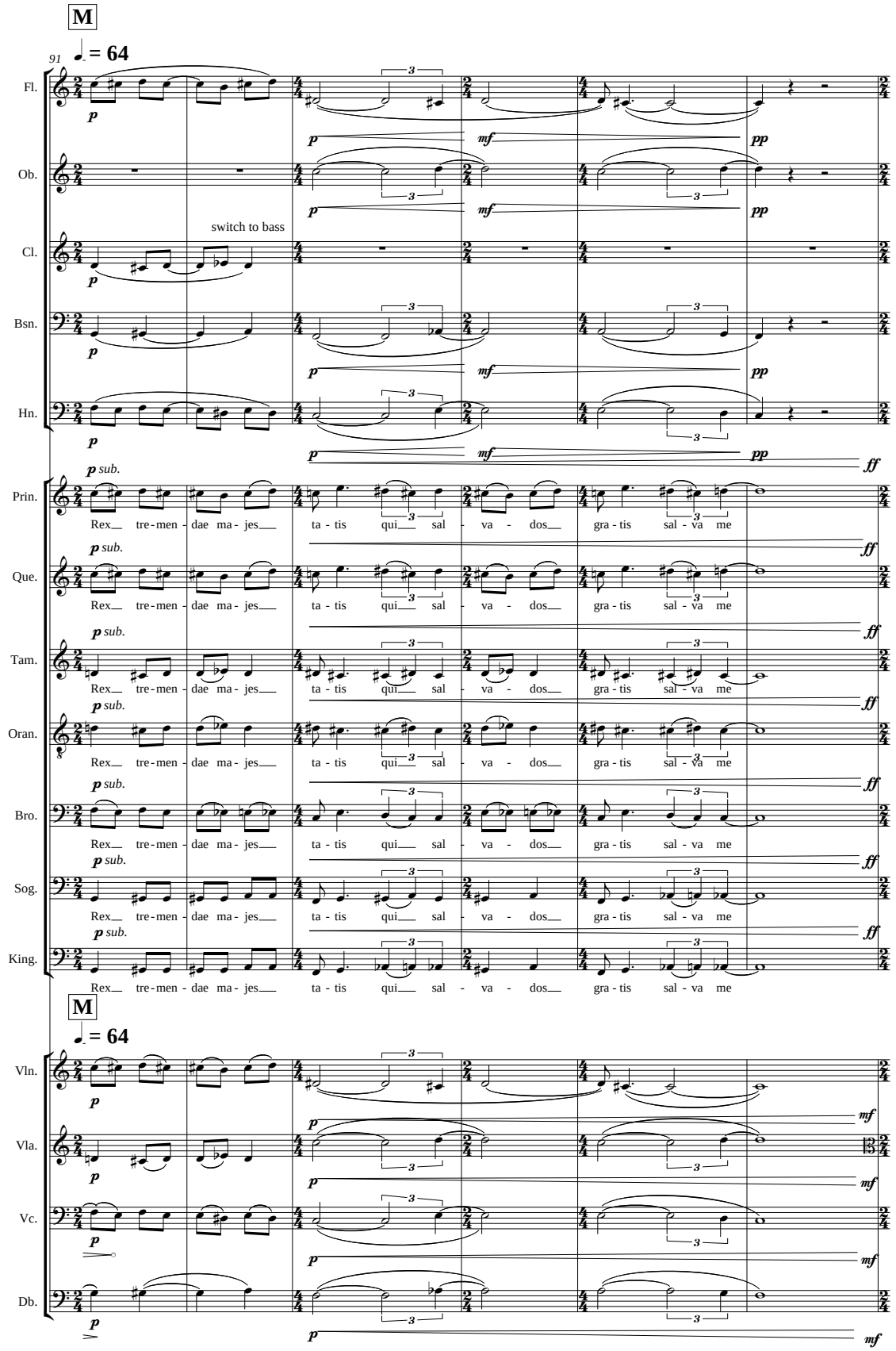

I
69
♩ = 64
Fl.
Ob.
Cl.
Hn.
mfp sub.
Vib.
Ped.
Bro.
you dis-owned me as your on - ly child mo - ther mon-ster
I
♩ = 64
Vln.
Vla.
Vc.
fpp

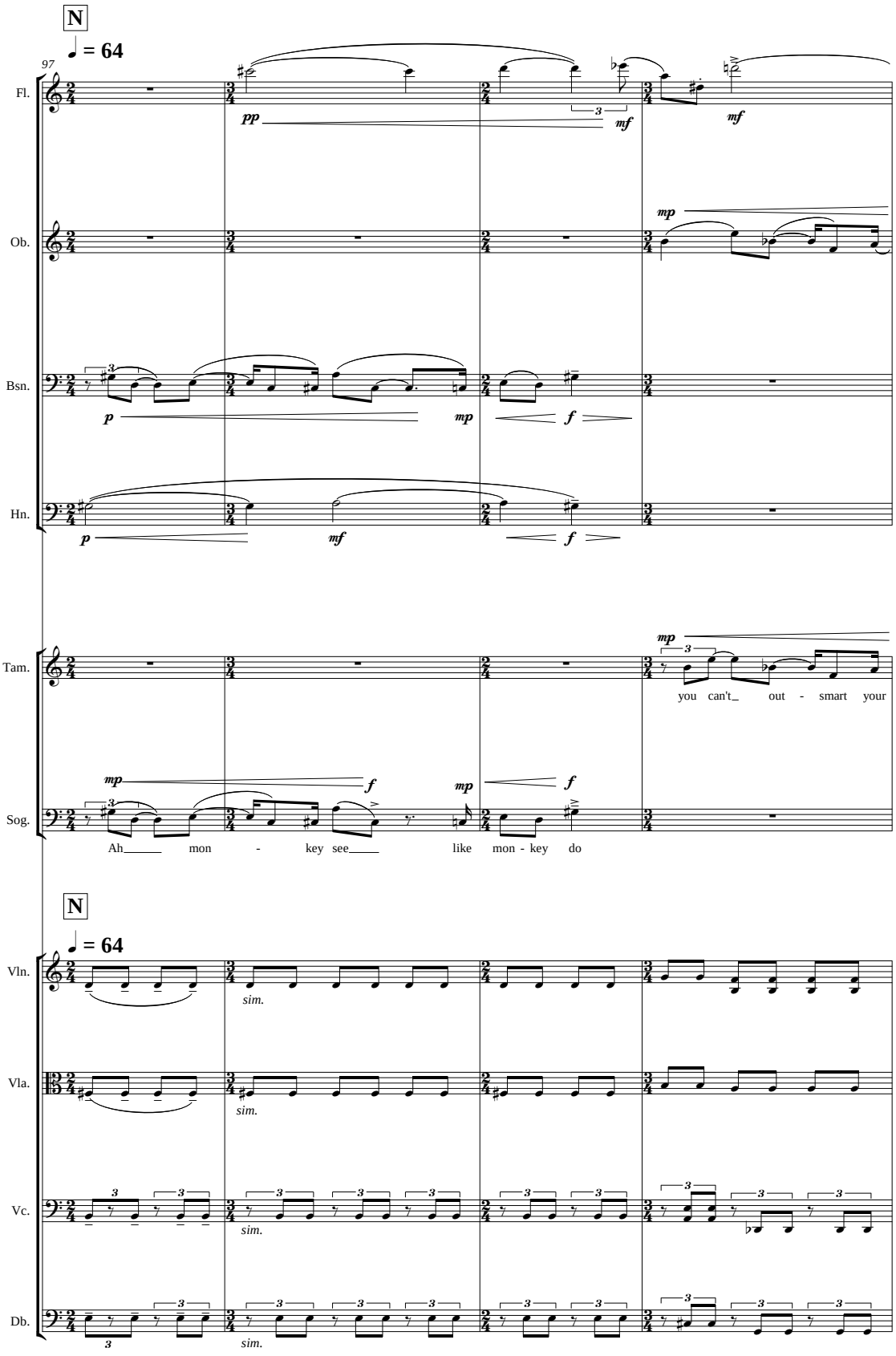

73
Fl.
Ob.
Cl.
Bsn.
Hn.
Triangles
Perc.
Bro.
from my coun - try your ex - iled
Vc.

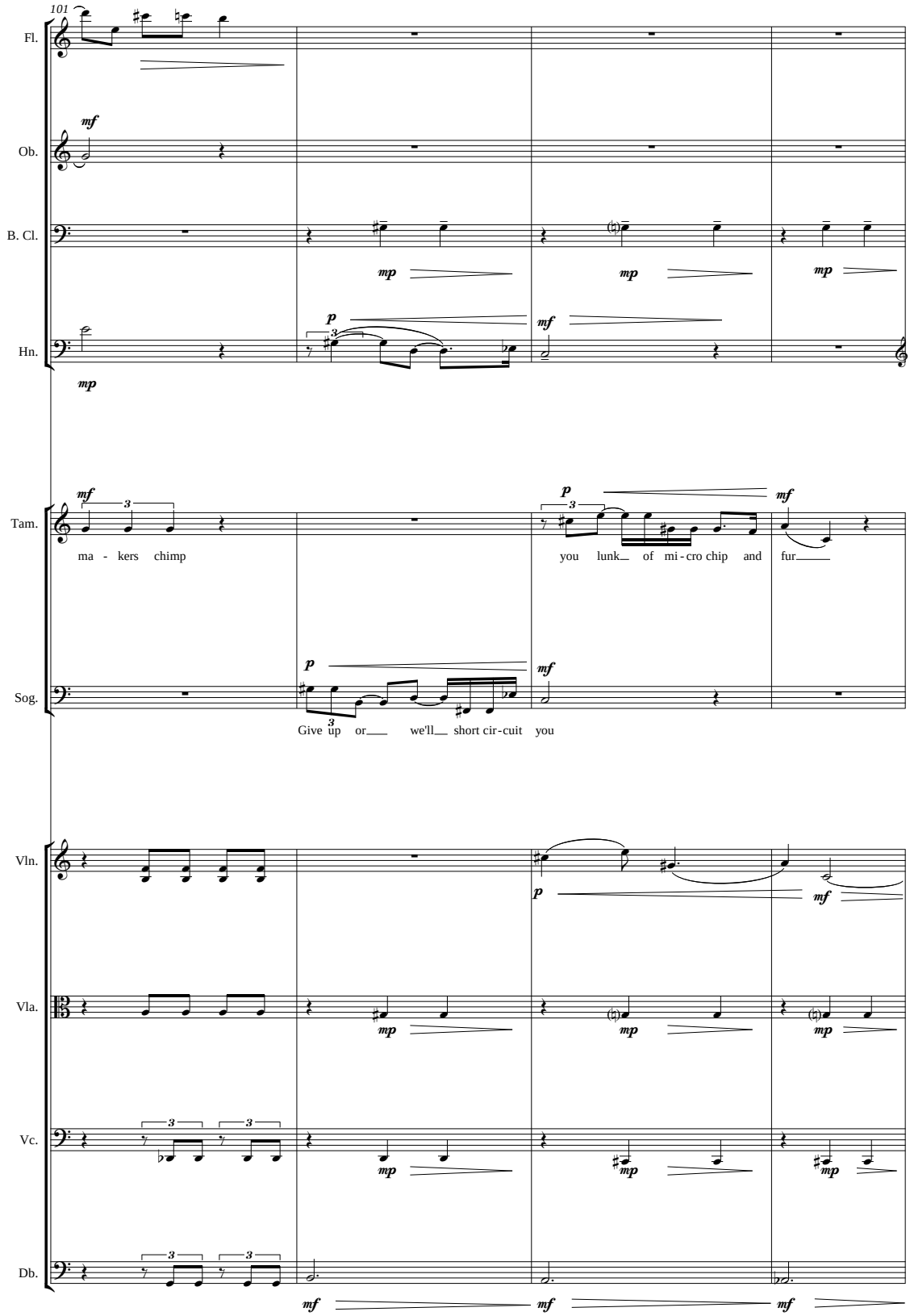

77
J
Fl.
C. A.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Ju - dex er - go cum se - de - bit qu - id quid la - tet
Vln.
Vla.
Vc.
Db.
pp sub.
mf
p
f

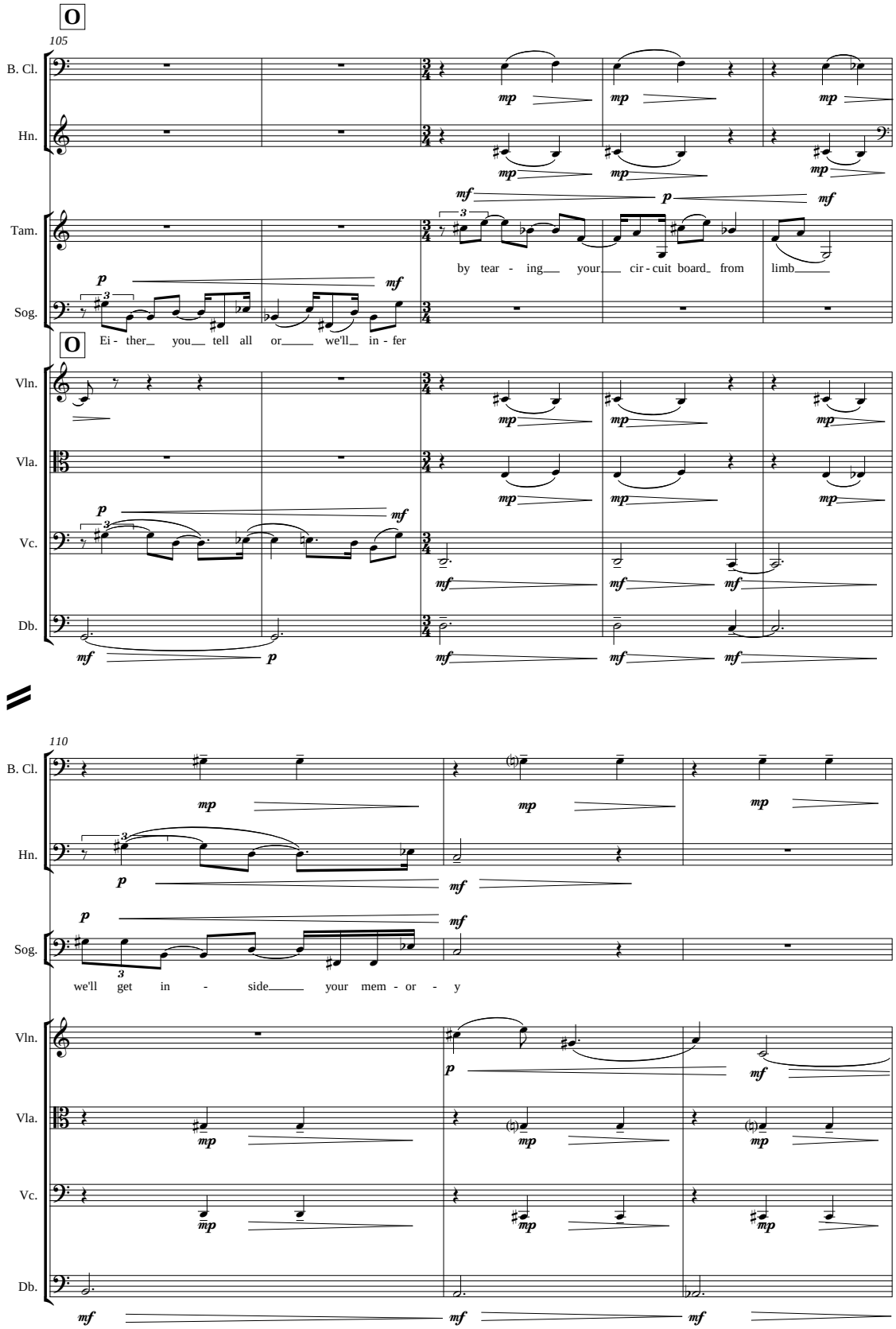

K
♩ = 72
81
Bsn.
Prin.
Oran.
Vln.
Vla.
Vc.
mp
mf
p
No, come with me
Quick take this but run I can't dis - tract these goons for long
Hush
p non cresc.
mfp
85
Db.
pp
I'll
sprechstimme
ff
— go on get gone!
you must leave a - lone
There's no oth - er way
Hurry!

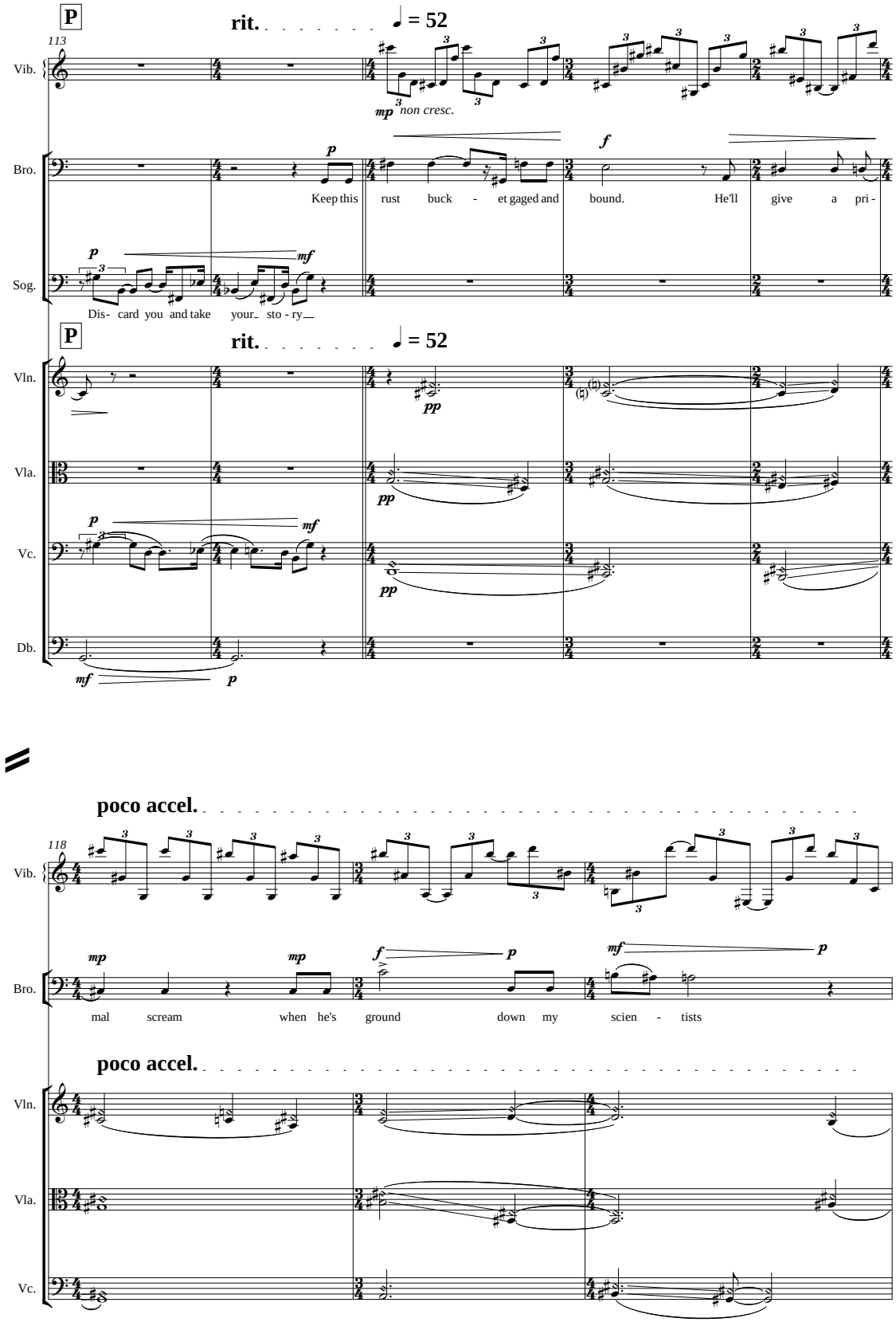

87
L
rit.
Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
dead sticking
Prin.
re-turn my friend, my friend some day. Thank you, you sac - ri - fice I will re - pay
L
rit.
molto vib.
Vln.
molto vib.
Vla.
Vc.
Db.

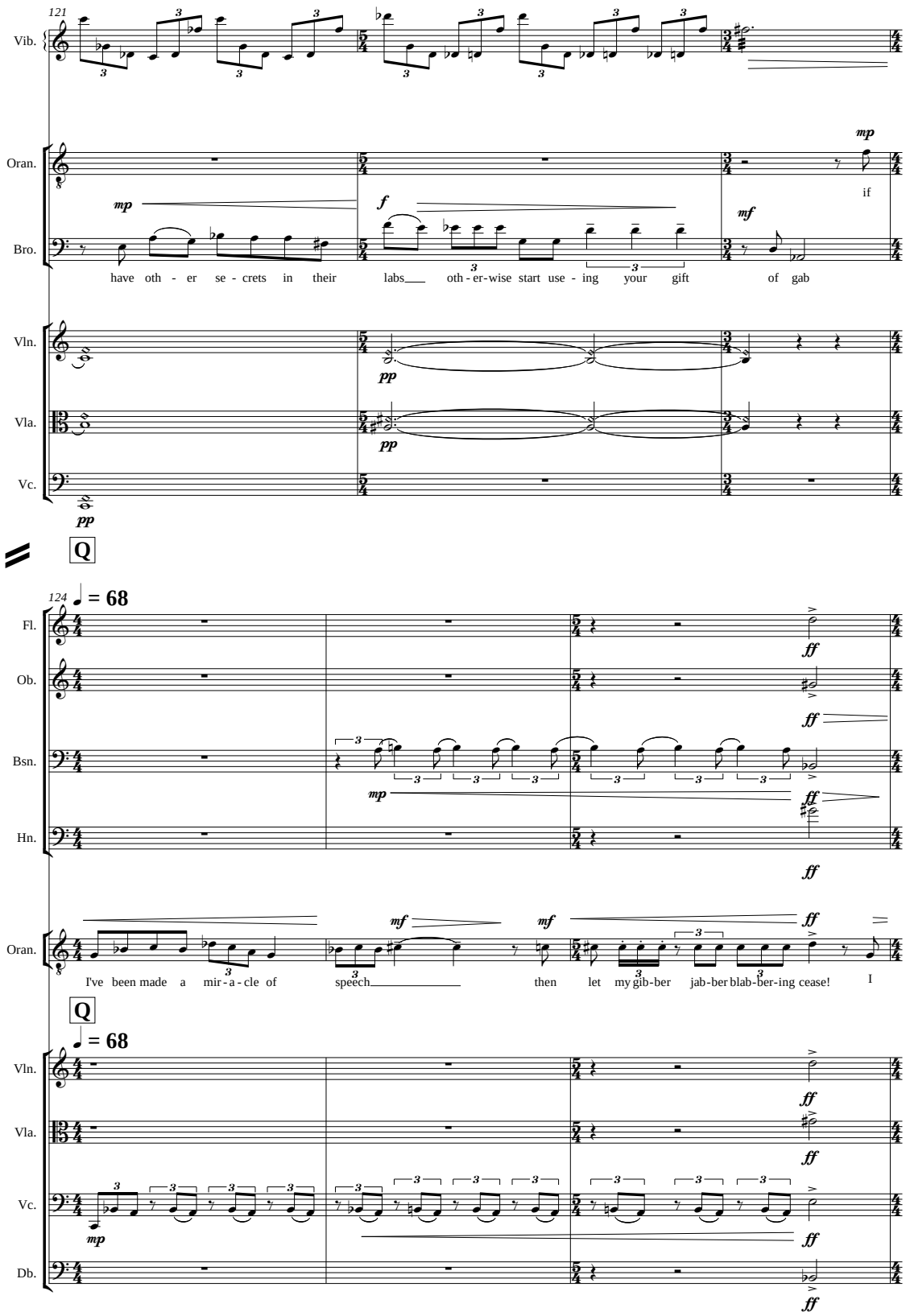

M
91
♩. = 64
Fl.
Ob.
Cl.
switch to bass
Bsn.
Hn.
p
mf
pp
ff
p sub.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Rex tre-men-dae ma-jes ta-tis qui sal-va-dos gra-tis sal-va me
M
♩ = 64
Vln.
Vla.
Vc.
Db.

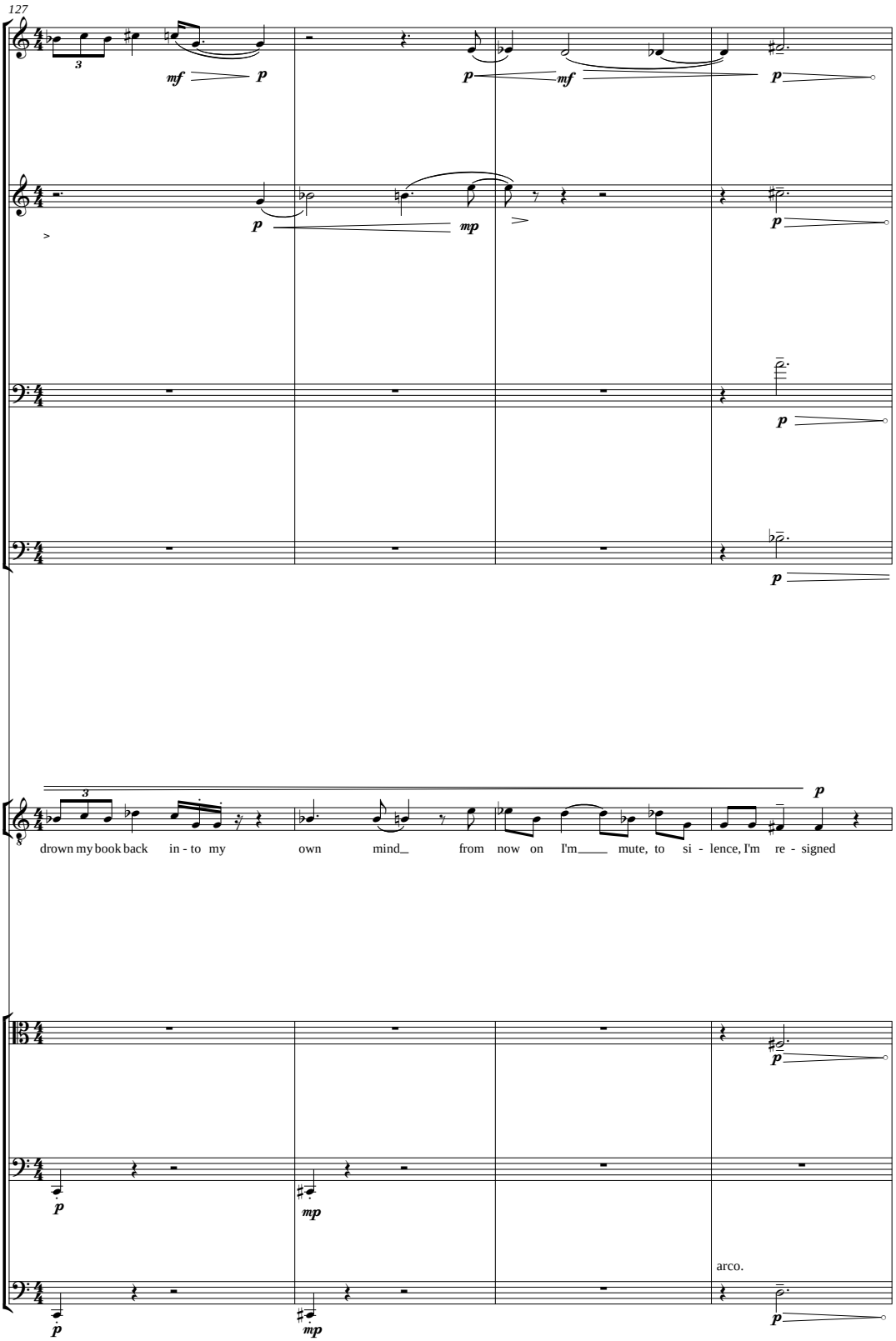

N
♩ = 64
97
Fl.
Ob.
Bsn.
Hn.
Tam.
Sog.
you can't_ out - smart your
Ah_____ mon - key see_____ like mon - key do
N
♩ = 64
Vln.
Vla.
Vc.
Db.
sim.

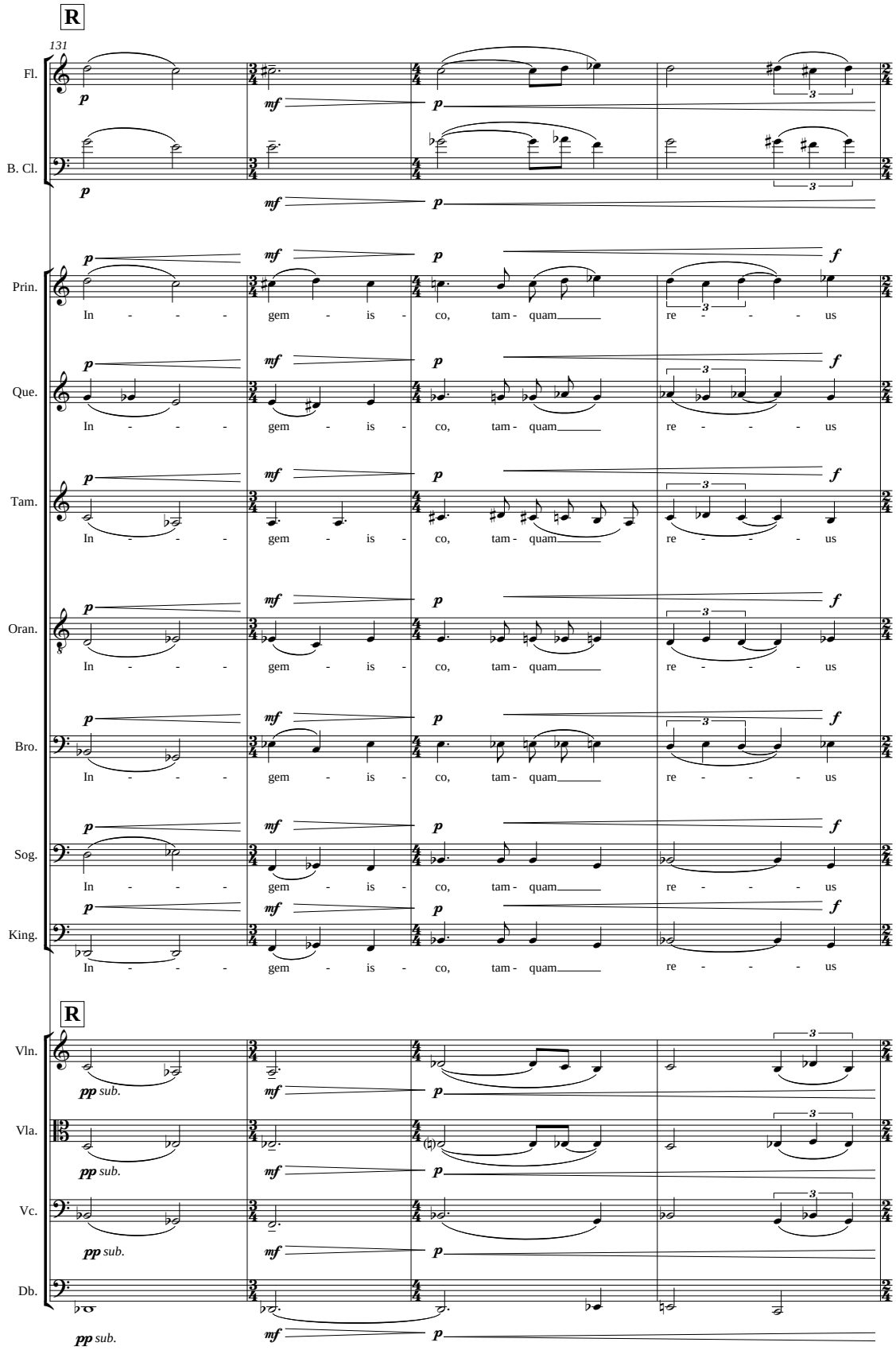

101
Fl.
Ob.
B. Cl.
Hn.
Tam.
ma - kers chimp
you lunk of mi - cro chip and fur
Sog.
Give up or we'll short cir - cuit you
Vln.
Vla.
Vc.
Db.

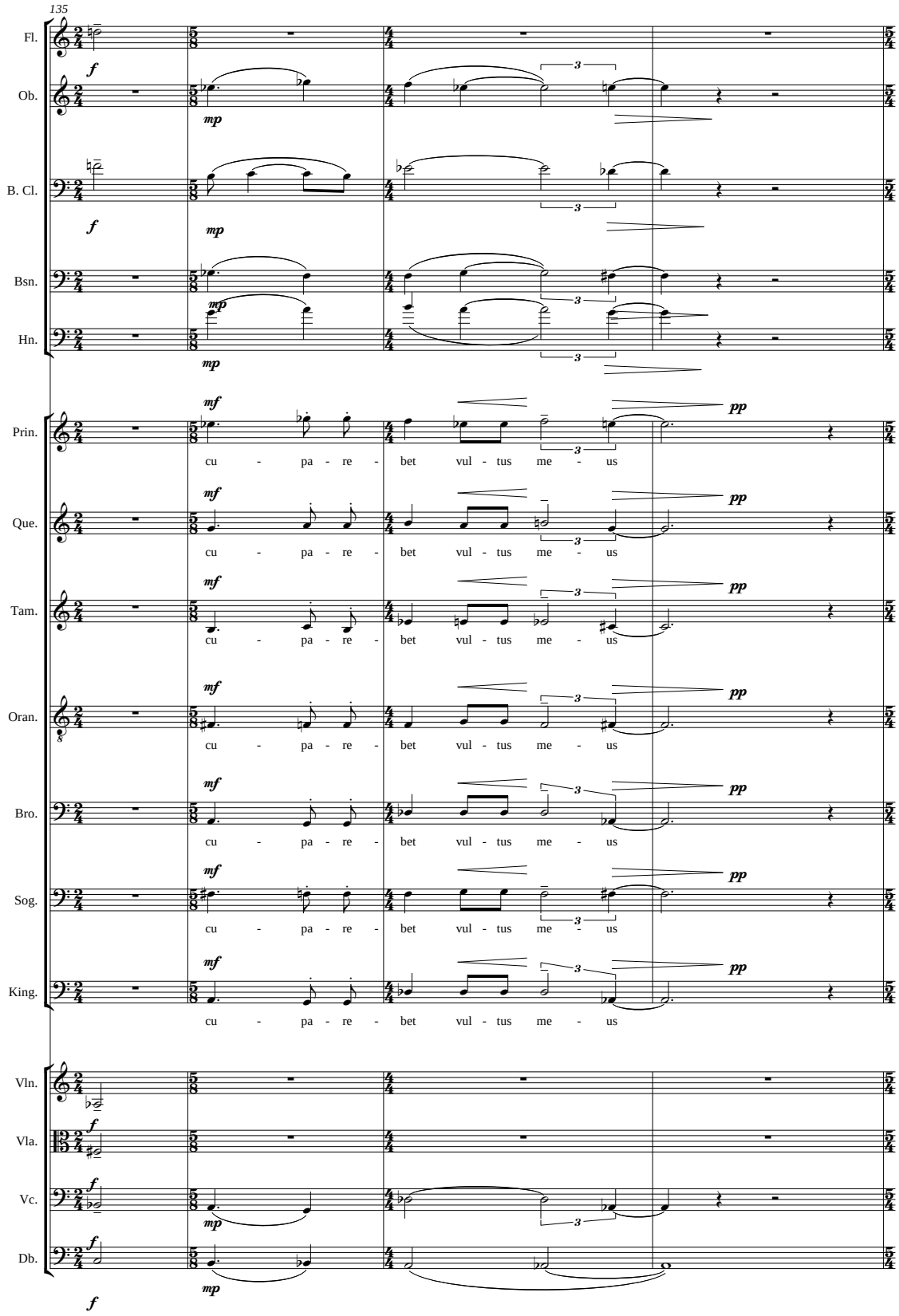

105
B. Cl.
Hn.
Tam.
Sog.
by tear - ing your cir - cuit board from limb
Ei - ther you tell all or we'll in - fer
Vln.
Vla.
Vc.
Db.
110
we'll get in - side your mem - or - y

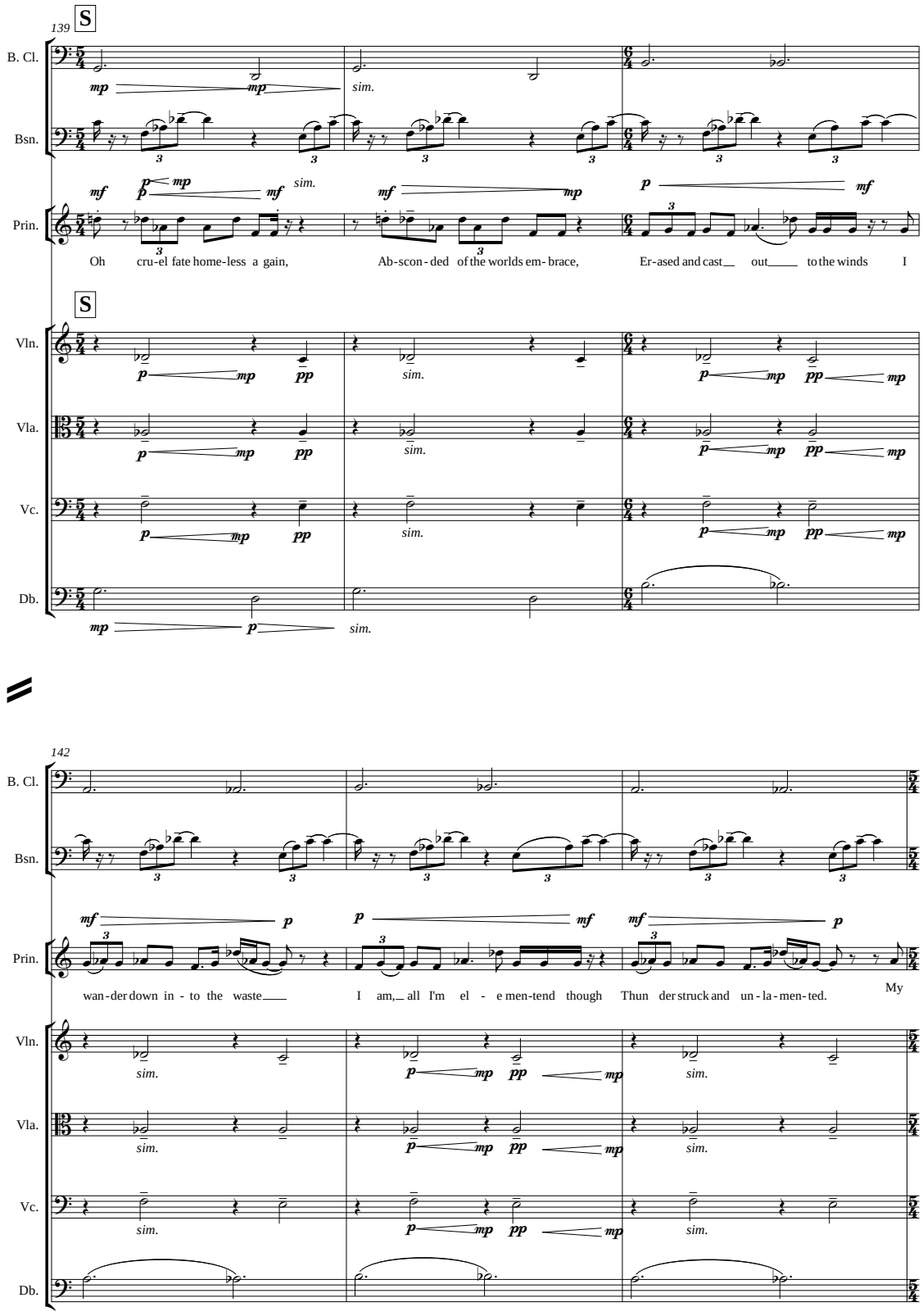

P
rit.
♩ = 52
113
Vib.
mp non cresc.
Bro.
p
f
Keep this rust buck - et gaged and bound. He'll give a pri -
Sog.
p
mf
Dis- card you and take your_ sto - ry__
P
rit.
♩ = 52
Vln.
pp
Vla.
pp
Vc.
p
mf
pp
Db.
mf
p
poco accel.
118
Vib.
Bro.
mp
mp
f
p
mf
p
mal scream when he's ground down my scien - tists
poco accel.
Vln.
Vla.
Vc.

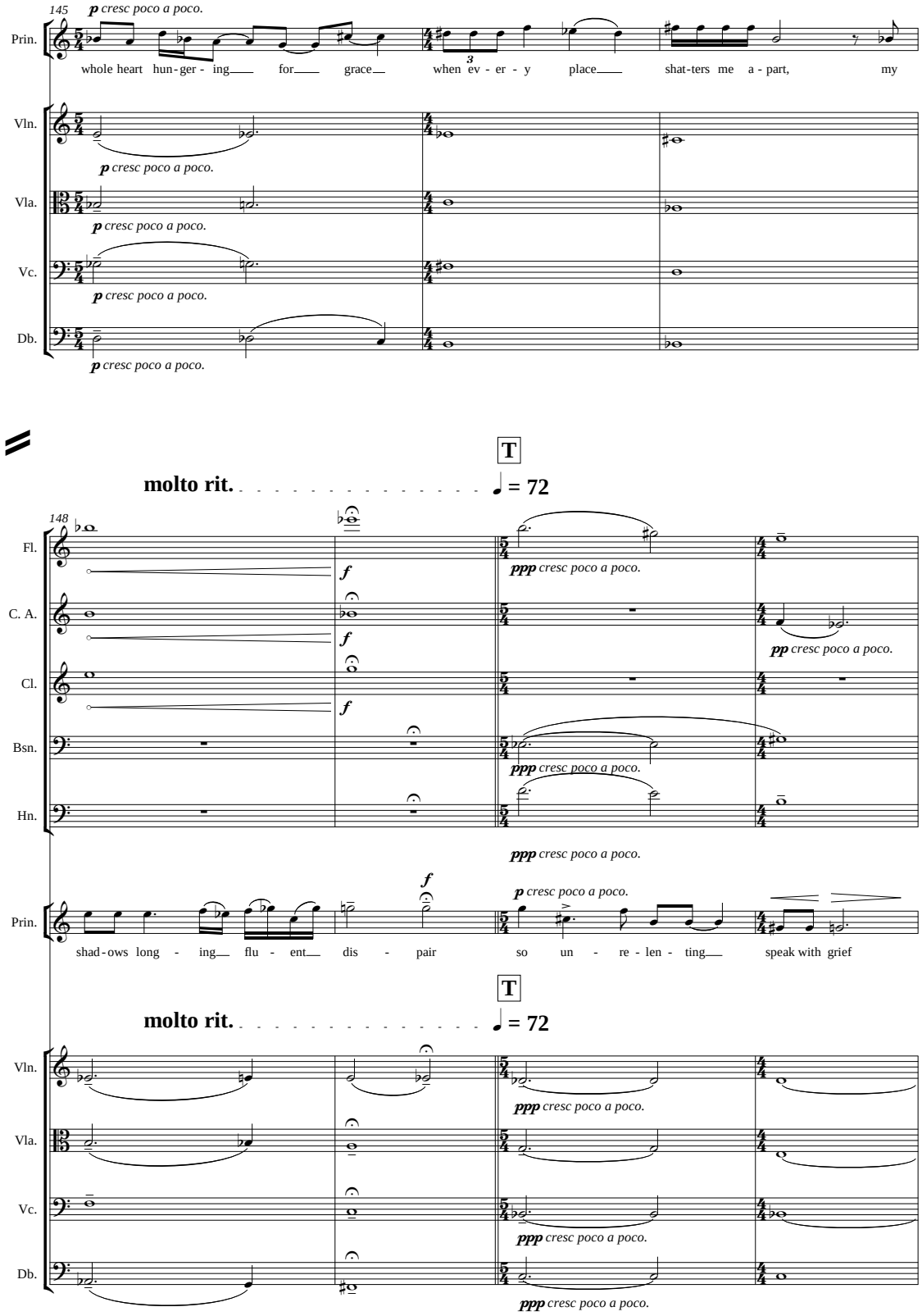

121
Vib.
Oran.
Bro.
Vln.
Vla.
Vc.
mp
f
mf
pp
pp
pp
have oth - er se - crets in their labs oth - er-wise start use - ing your gift of gab
if
Q
124
♩ = 68
Fl.
Ob.
Bsn.
Hn.
Oran.
ff
ff
mp
ff
ff
mf
mf
ff
I've been made a mir - a - cle of speech then let my gib-ber jab-ber blab-ber-ing cease! I
Q
♩ = 68
Vln.
Vla.
Vc.
Db.
mp
ff
ff
ff
ff

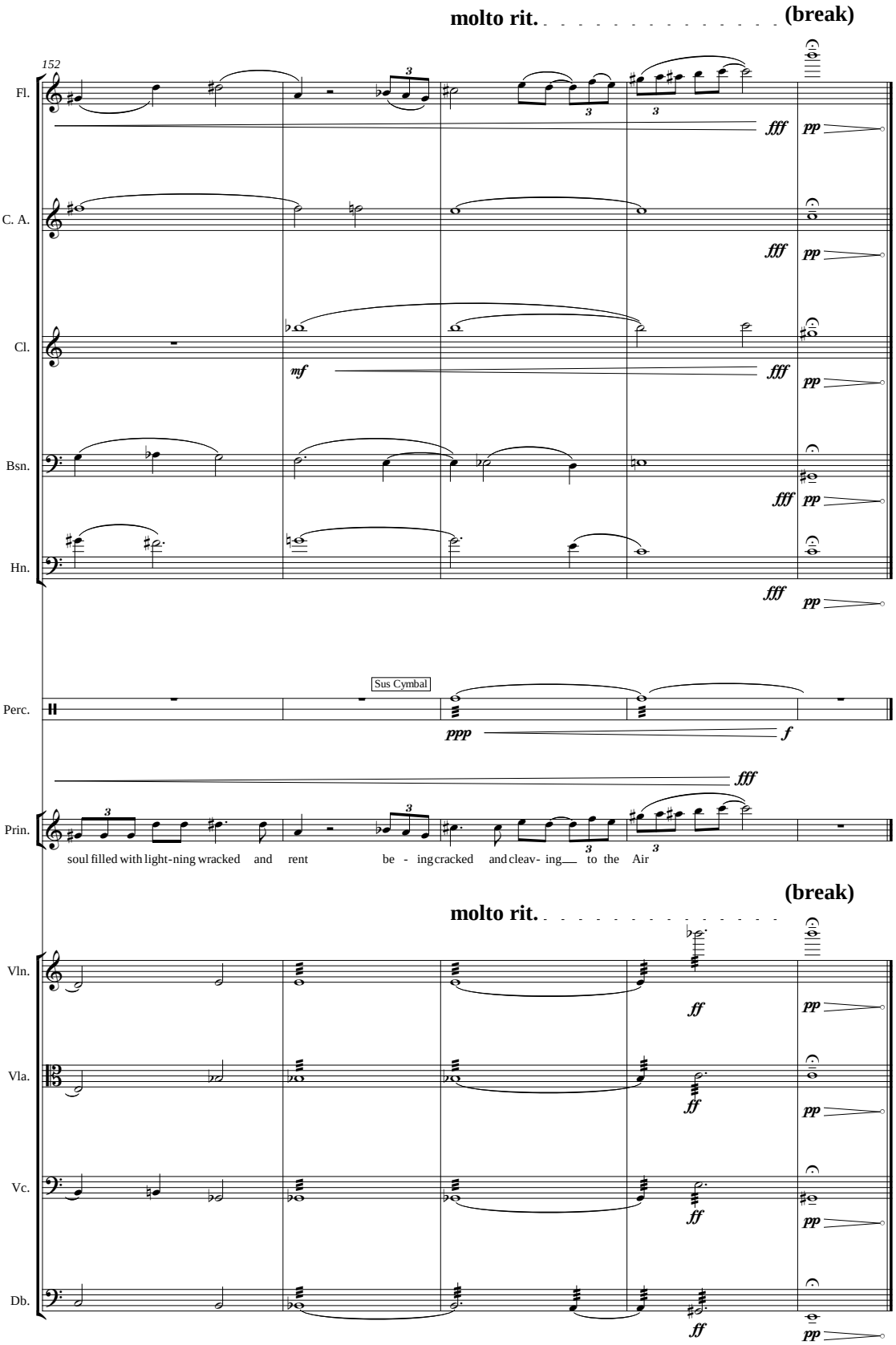

127
Fl.
Ob.
B. Cl.
Bsn.
Oran.
drown my book back in - to my own mind_ from now on I'm____ mute, to si - lence, I'm re - signed
Vla.
Vc.
Db.
arco.


R
131
Fl.
B. Cl.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
In - - - gem - is - co, tam - quam re - - - us
R
Vln.
Vla.
Vc.
Db.
pp sub.


135
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Prin.
Que.
Tam.
Oran.
Bro.
Sog.
King.
Vln.
Vla.
Vc.
Db.
cu - pa - re - bet vul - tus me - us


139
S
B. Cl.
Bsn.
Prin.
Oh cru-el fate home-less a gain,
Ab-scon-ded of the worlds em-brace,
Er-ased and cast out to the winds I
S
Vln.
Vla.
Vc.
Db.
142
wan-der down in - to the waste
I am, all I'm el - e men-tend though
Thun der struck and un-la-men-ted.
My

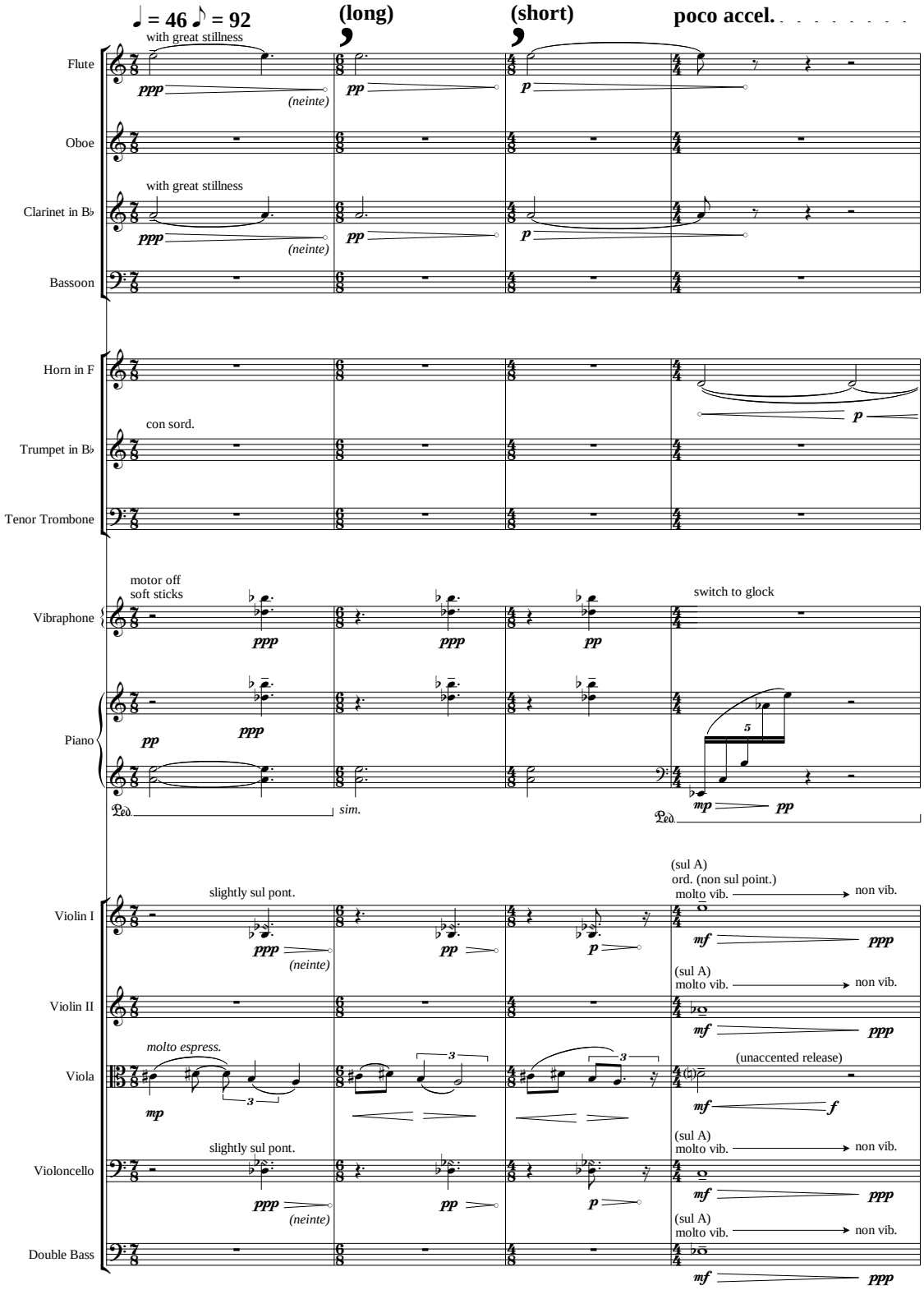

145
p cresc poco a poco.
Prin.
whole heart hun-ger - ing for grace when ev - er - y place shat-ters me a - part, my
Vln.
Vla.
Vc.
Db.
T
molto rit.
♩ = 72
148
Fl.
C. A.
Cl.
Bsn.
Hn.
f
ppp cresc poco a poco.
pp cresc poco a poco.
p cresc poco a poco.
Prin.
shad-ows long - ing flu - ent dis - pair so un - re - len - ting speak with grief
T
molto rit.
♩ = 72
Vln.
Vla.
Vc.
Db.
ppp cresc poco a poco.

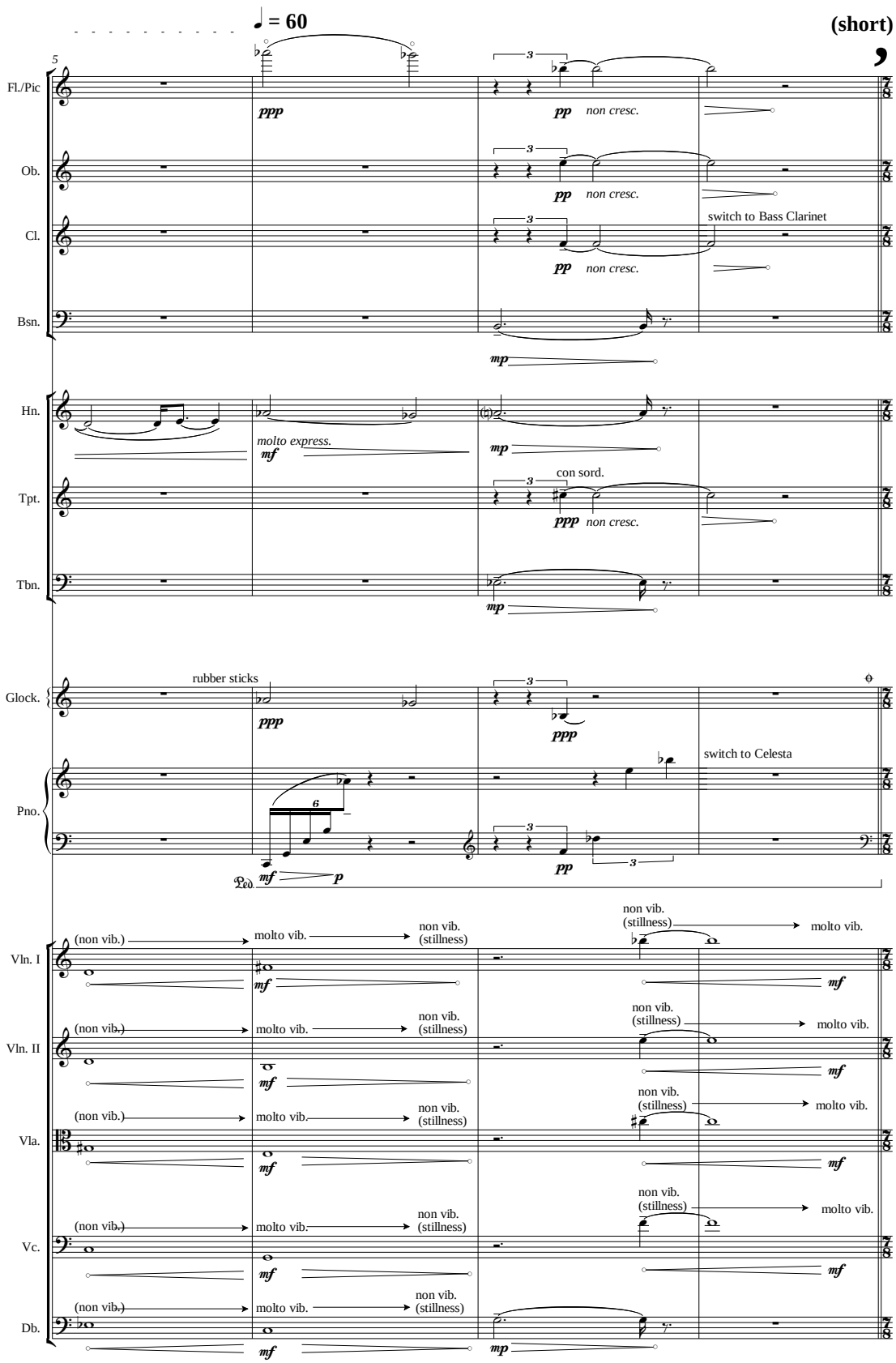

molto rit.
(break)
152
Fl.
C. A.
Cl.
Bsn.
Hn.
Perc.
Prin.
Vln.
Vla.
Vc.
Db.
fff
pp
mf
ppp
f
ff
Sus Cymbal
soul filled with light-ning wracked and rent be - ing cracked and cleav- ing to the Air
(break)
molto rit.

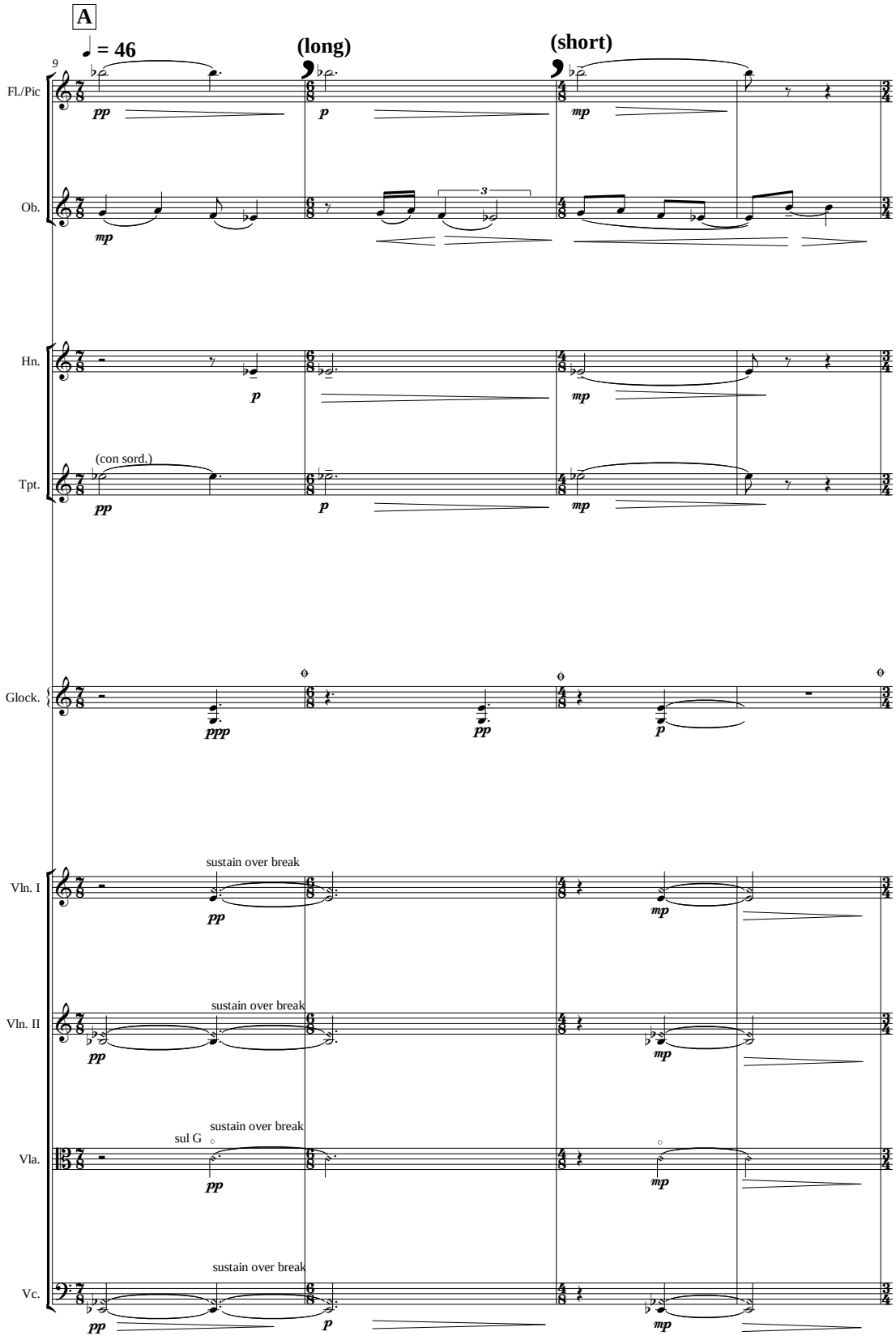
Score in C

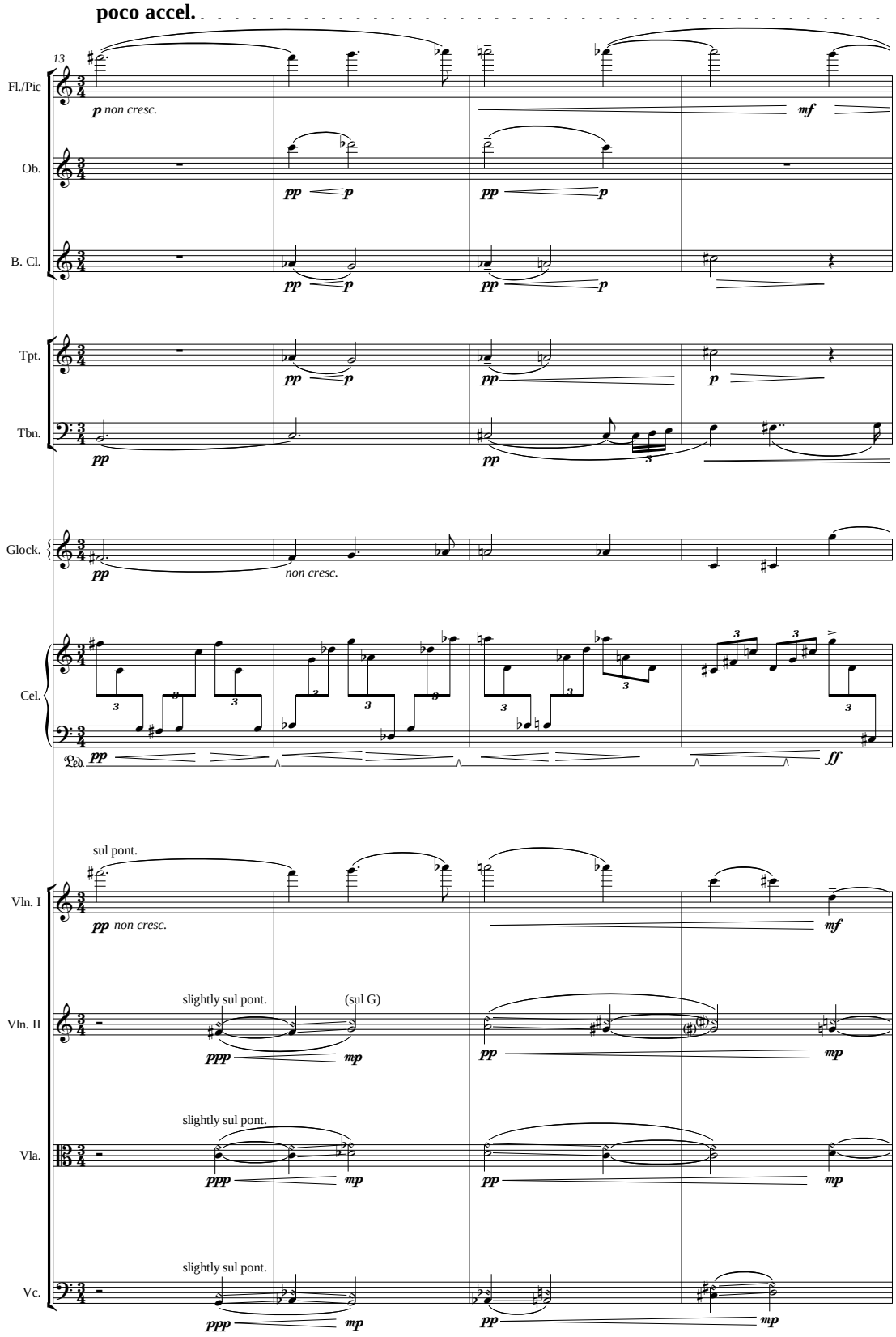
Silent Reflection

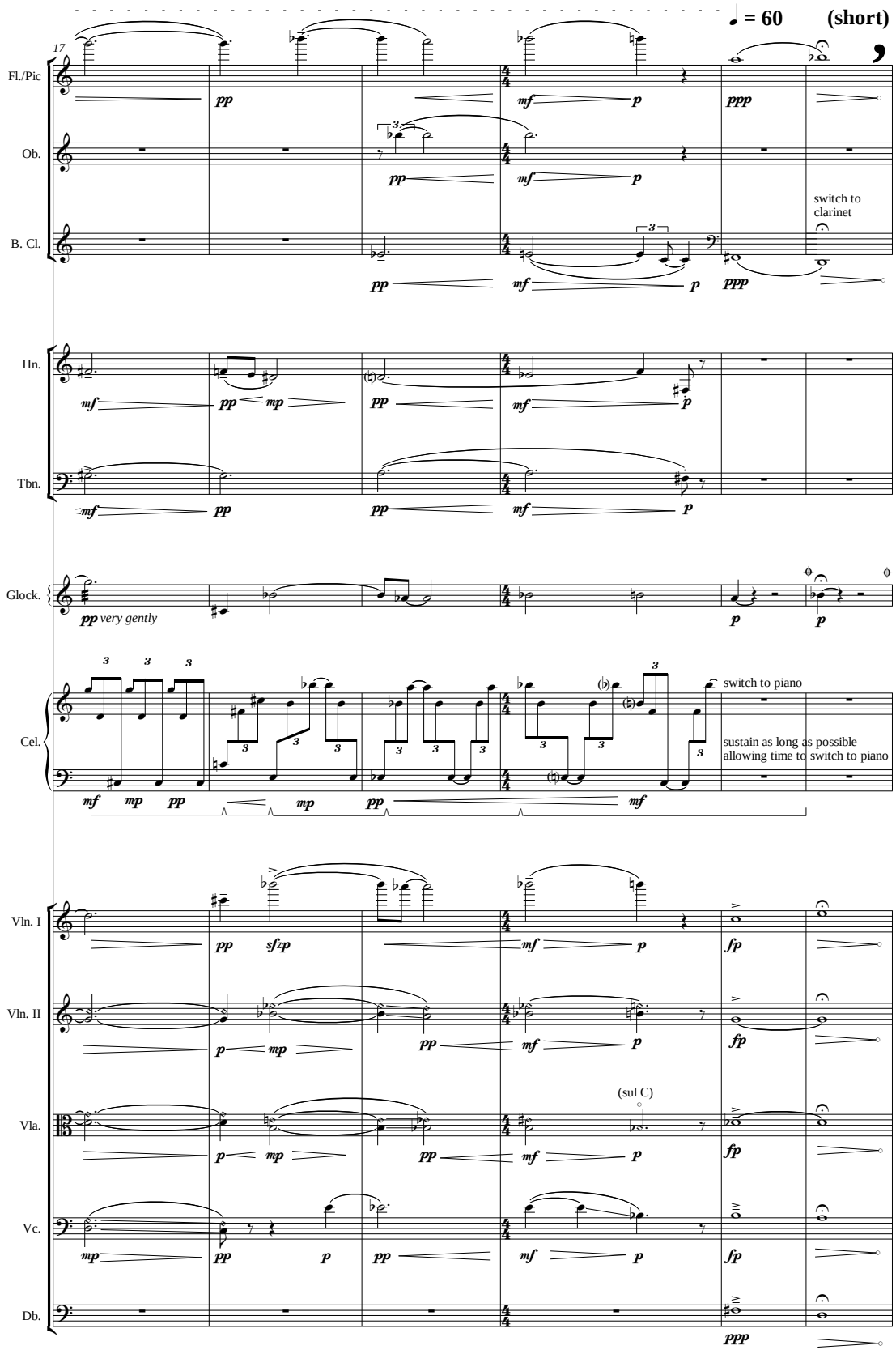
dedicated to the memory of Michael Grace (1962-2007)

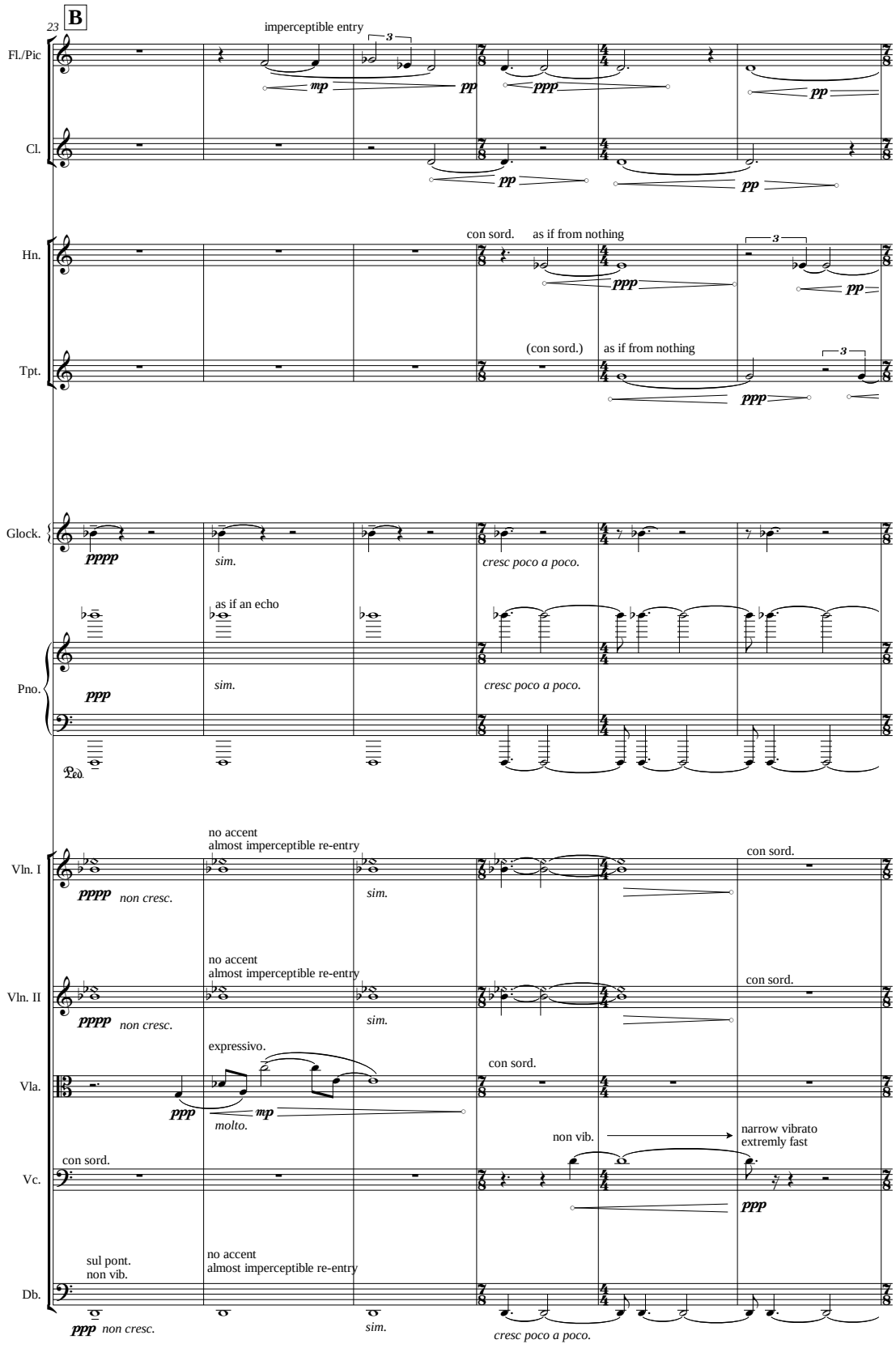


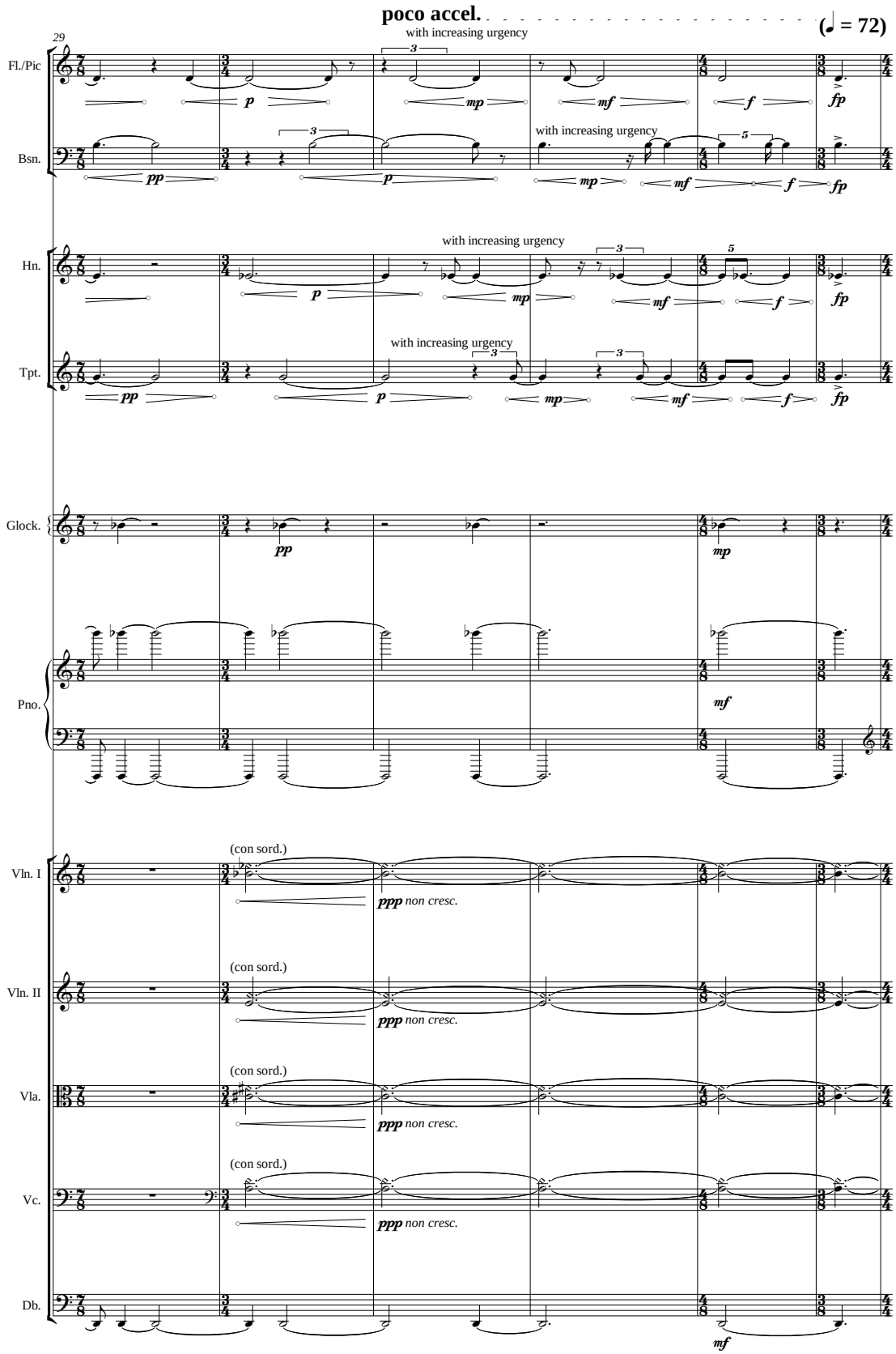

♩ = 60
(short)
5
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ppp
pp
non cresc.
switch to Bass Clarinet
mp
molto express.
mf
con sord.
rubber sticks
switch to Celesta
p
(non vib.)
molto vib.
non vib.
(stillness)

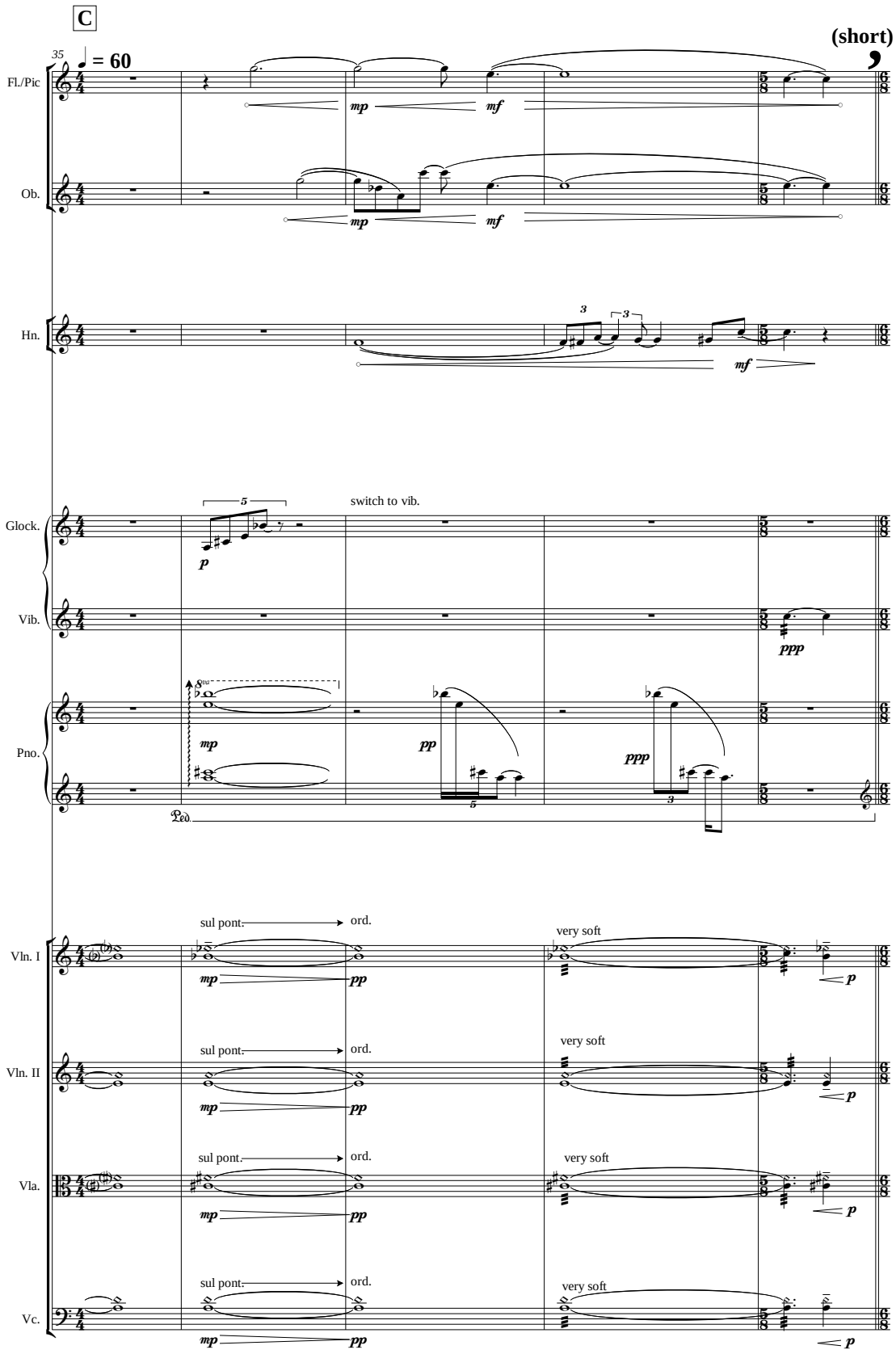

A
♩ = 46
(long)
(short)
9
Fl./Pic
Ob.
Hn.
Tpt.
(con sord.)
Glock.
Vln. I
Vln. II
Vla.
Vc.
sustain over break
sul G
pp
mp
p
ppp

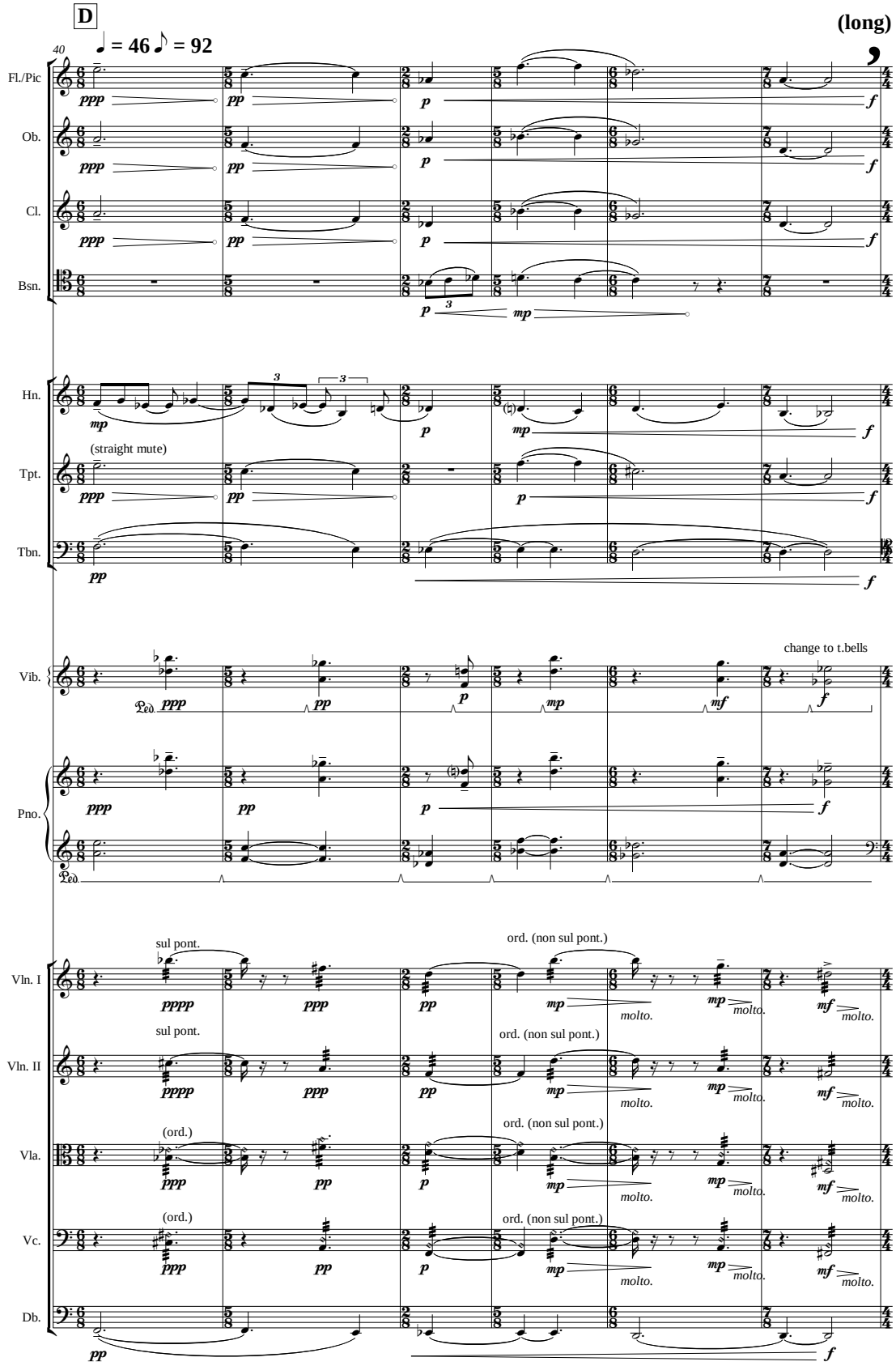

poco accel.
13
Fl./Pic
p non cresc.
mf
Ob.
pp
p
B. Cl.
Tpt.
Tbn.
Glock.
non cresc.
Cel.
Ped
ff
sul pont.
Vln. I
Vln. II
slightly sul pont.
(sul G)
Vla.
Vc.

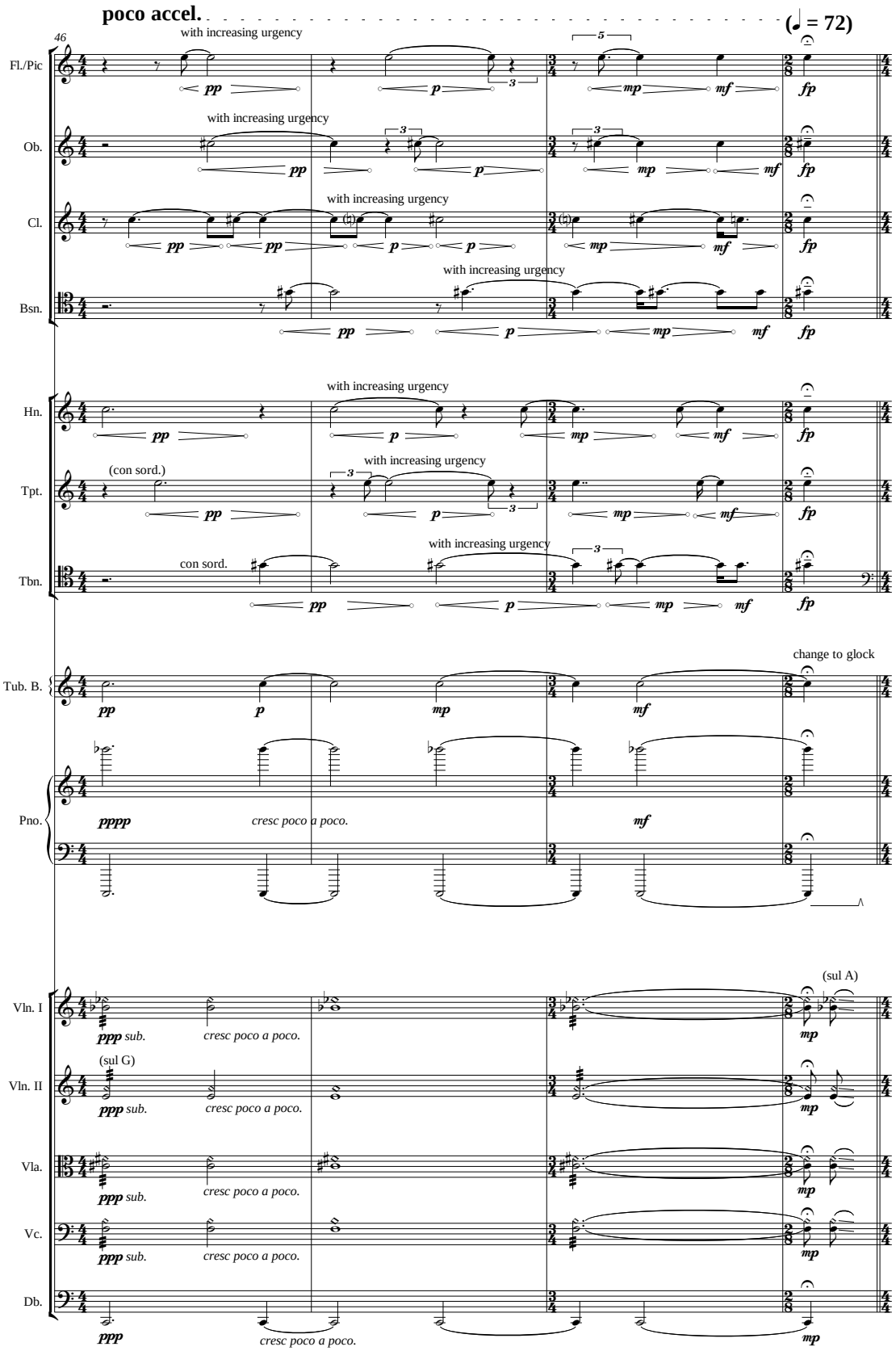

♩ = 60 (short)
17
Fl./Pic
Ob.
B. Cl.
switch to clarinet
Hn.
Tbn.
Glock.
pp very gently
Cel.
switch to piano
sustain as long as possible allowing time to switch to piano
Vln. I
Vln. II
Vla.
(sul C)
Vc.
Db.

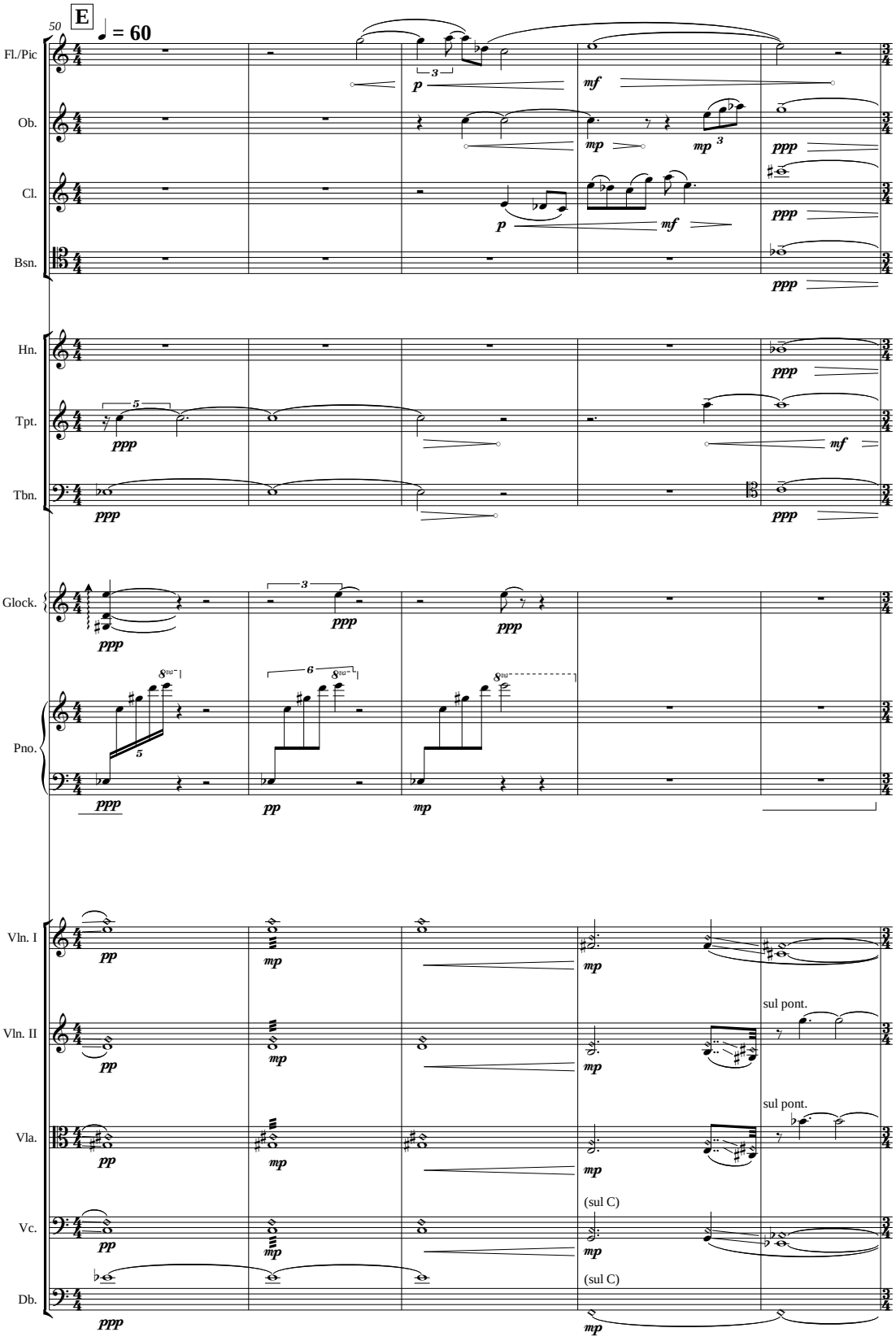

23
B
Fl./Pic
Cl.
Hn.
Tpt.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
imperceptible entry
mp
pp
ppp
con sord.
as if from nothing
(con sord.)
pppp
sim.
cresc poco a poco.
as if an echo
no accent
almost imperceptible re-entry
non cresc.
expressivo.
molto.
non vib.
narrow vibrato
extremly fast
sul pont.
non vib.

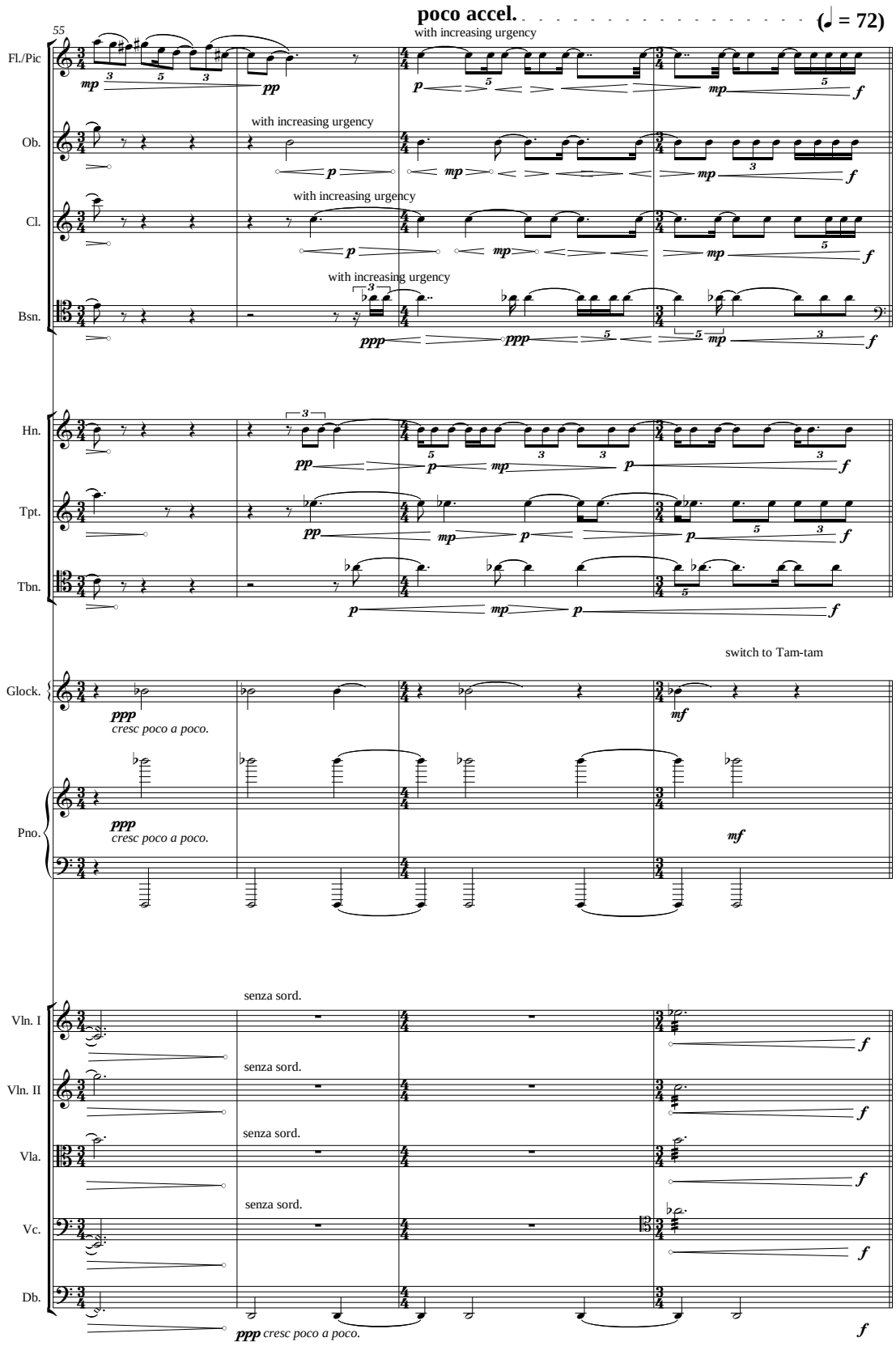

poco accel.
(♩ = 72)
29
Fl./Pic
Bsn.
Hn.
Tpt.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
with increasing urgency
(con sord.)
ppp non cresc.

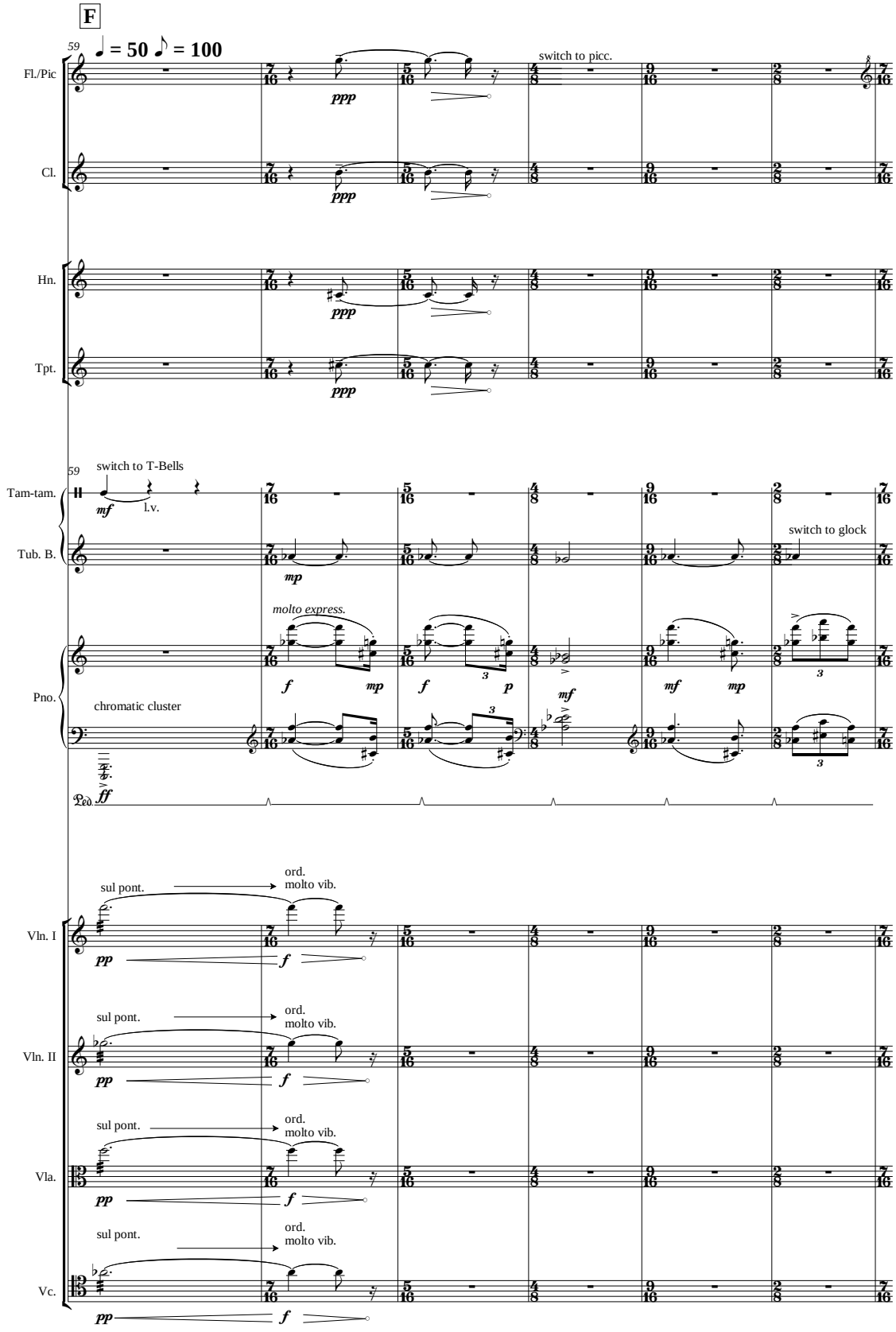

C
35
♩ = 60
(short)
Fl./Pic
Ob.
Hn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
switch to vib.
sul pont.
ord.
very soft
mp
mf
pp
ppp
p

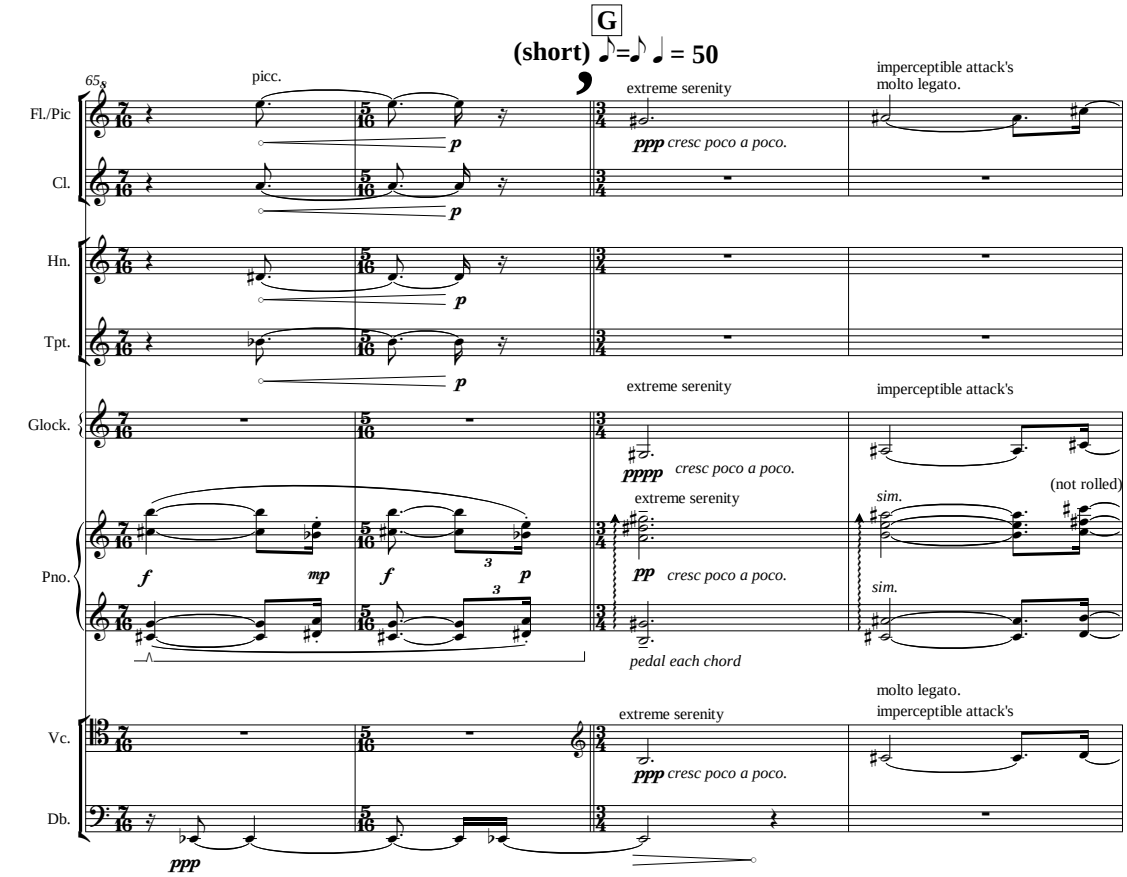

D
(long)
40
♩ = 46 ♪ = 92
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
(straight mute)
Tpt.
Tbn.
change to t.bells
Vib.
Pno.
sul pont.
ord. (non sul pont.)
Vln. I
Vln. II
(ord.)
Vla.
Vc.
Db.
molto.

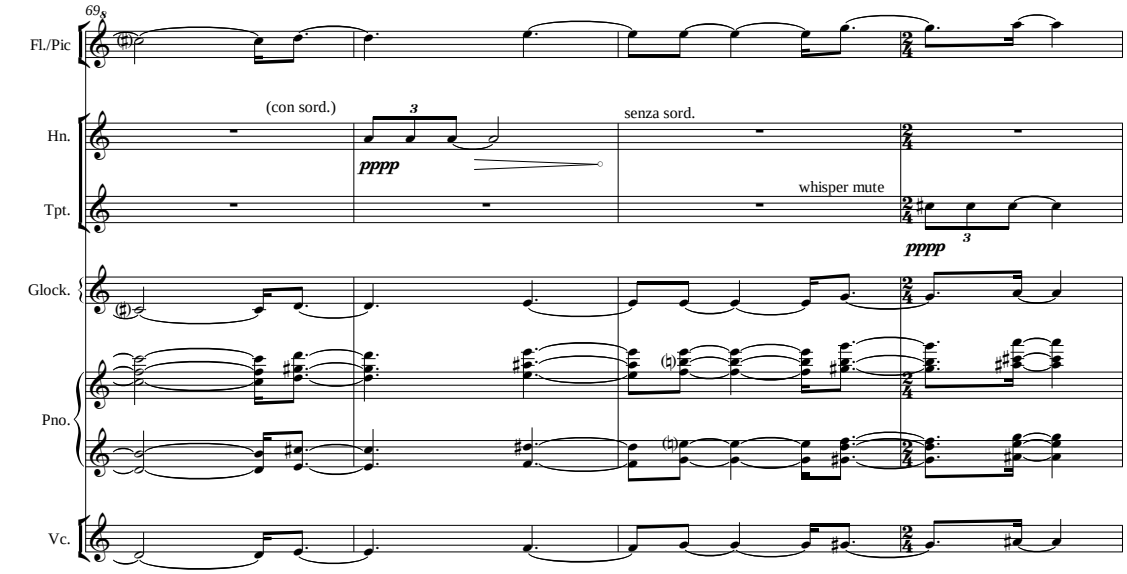

poco accel.
(♩ = 72)
46
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tub. B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
with increasing urgency
(con sord.)
con sord.
change to glock
(sul A)
(sul G)
pp
p
mp
mf
fp
pppp
ppp sub.
cresc poco a poco.

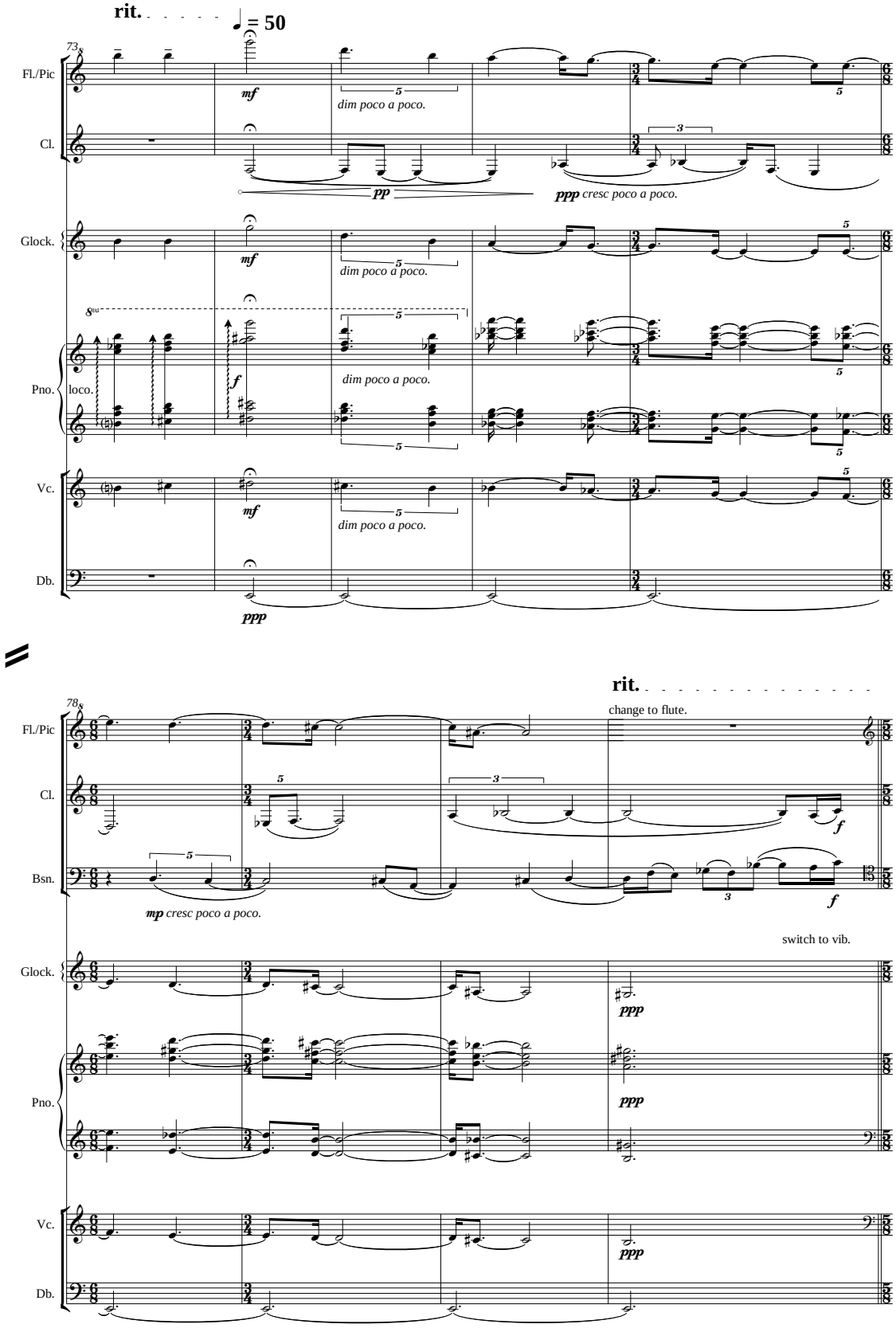

50
E
♩ = 60
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
sul pont.
sul pont.
(sul C)
(sul C)

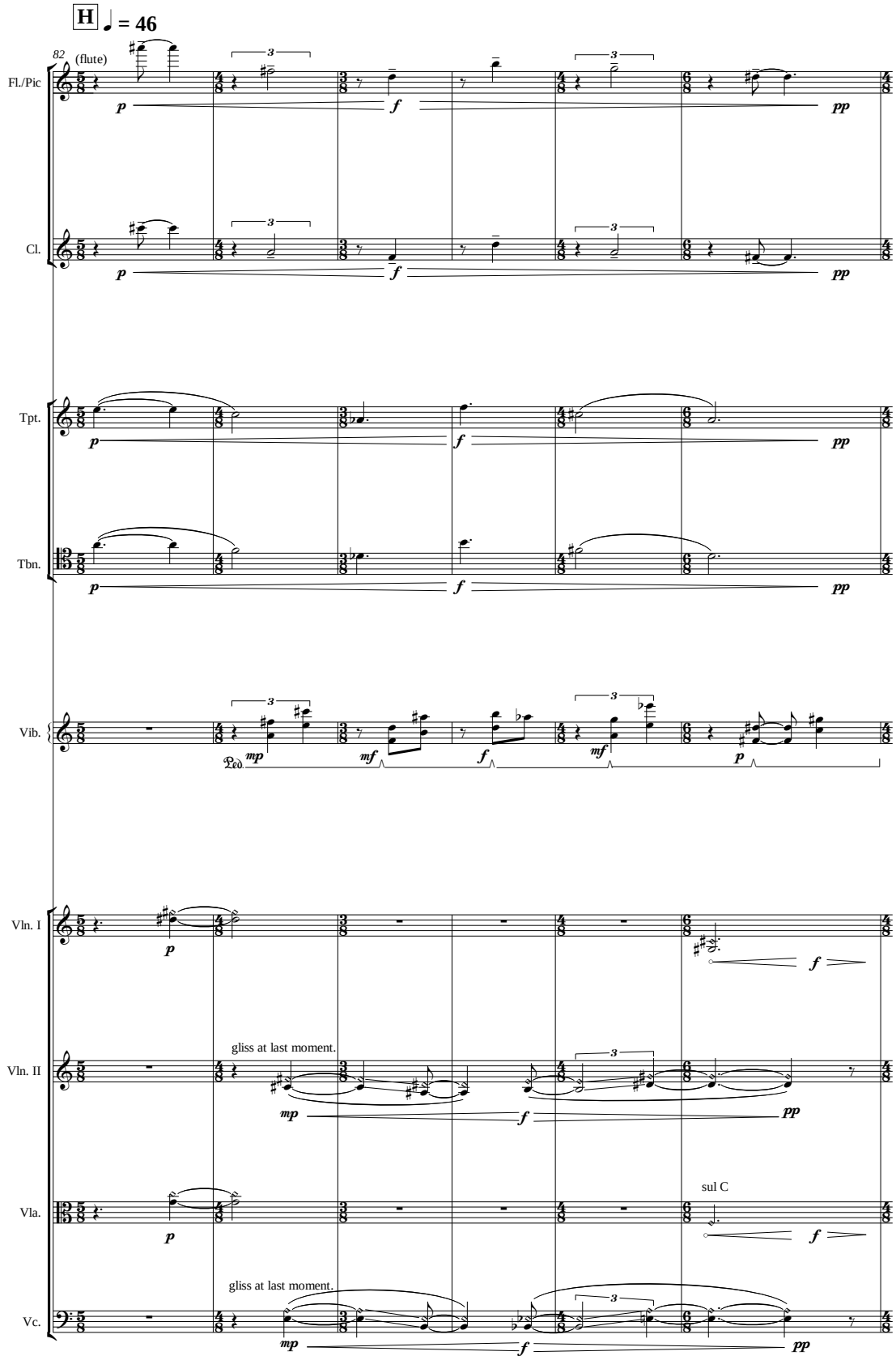

poco accel.
with increasing urgency
(♩ = 72)
55
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
with increasing urgency
switch to Tam-tam
cresc poco a poco.
senza sord.

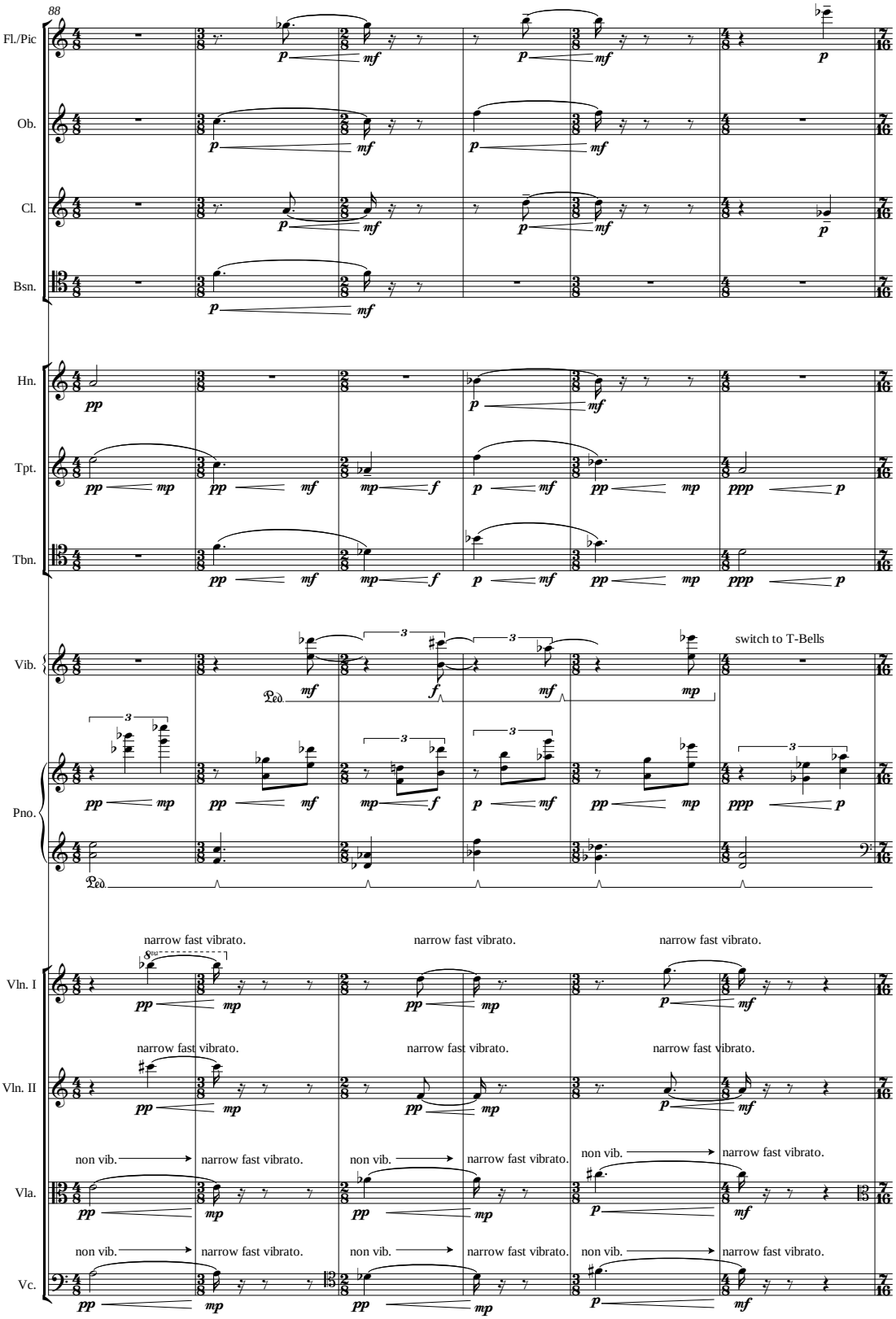

F
59
♩ = 50 ♪ = 100
Fl./Pic
switch to picc.
Cl.
Hn.
Tpt.
59
switch to T-Bells
Tam-tam.
l.v.
Tub. B.
switch to glock
molto express.
Pno.
chromatic cluster
sul pont.
ord.
molto vib.
Vln. I
Vln. II
Vla.
Vc.

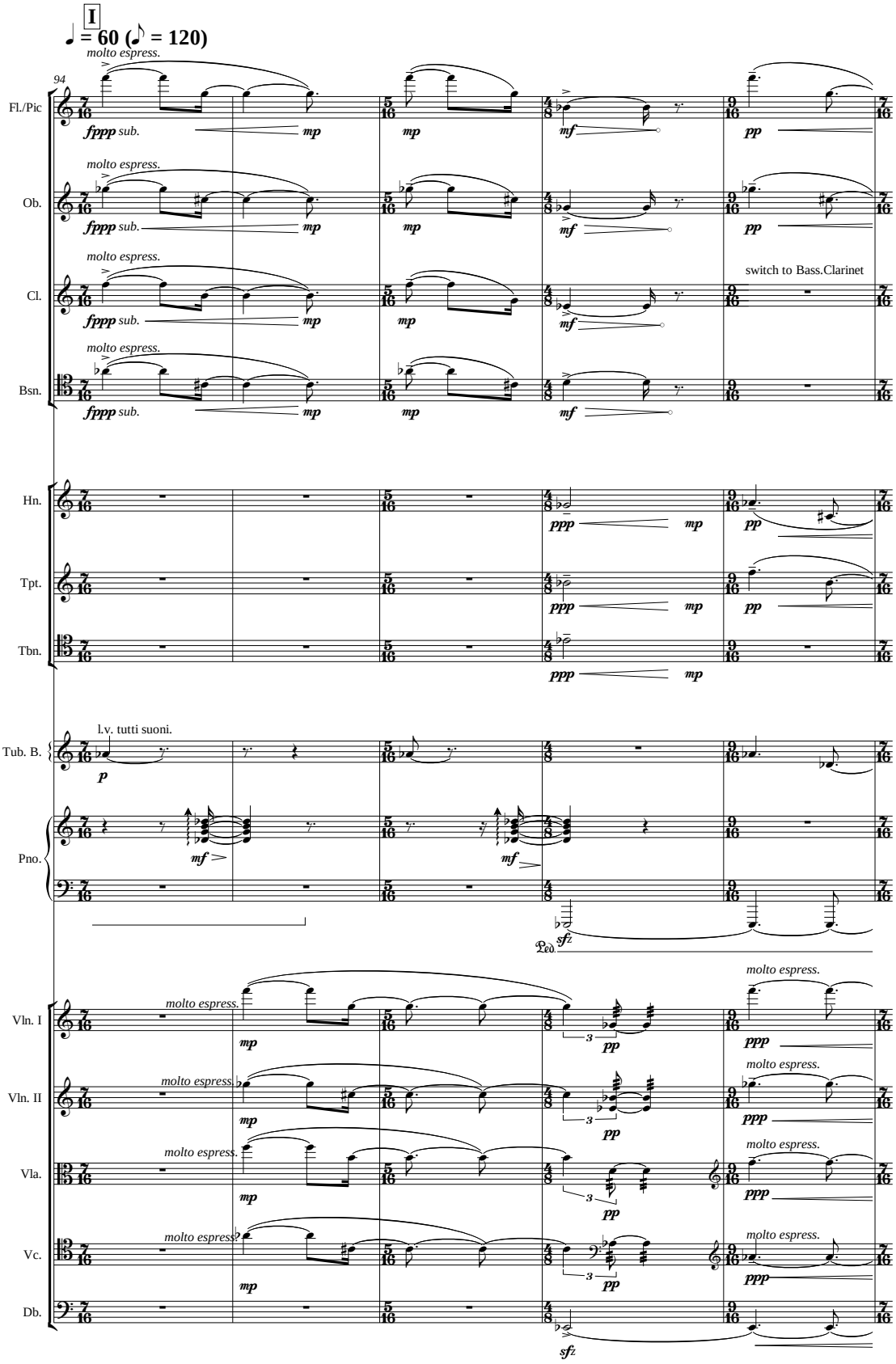

G
(short) ♪=♪ ♩ = 50
65
Fl./Pic
Cl.
Hn.
Tpt.
Glock.
Pno.
Vc.
Db.
picc.
extreme serenity
imperceptible attack's
molto legato.
ppp cresc poco a poco.
pppp cresc poco a poco.
pp cresc poco a poco.
sim.
(not rolled)
pedal each chord
f
mp
p
ppp

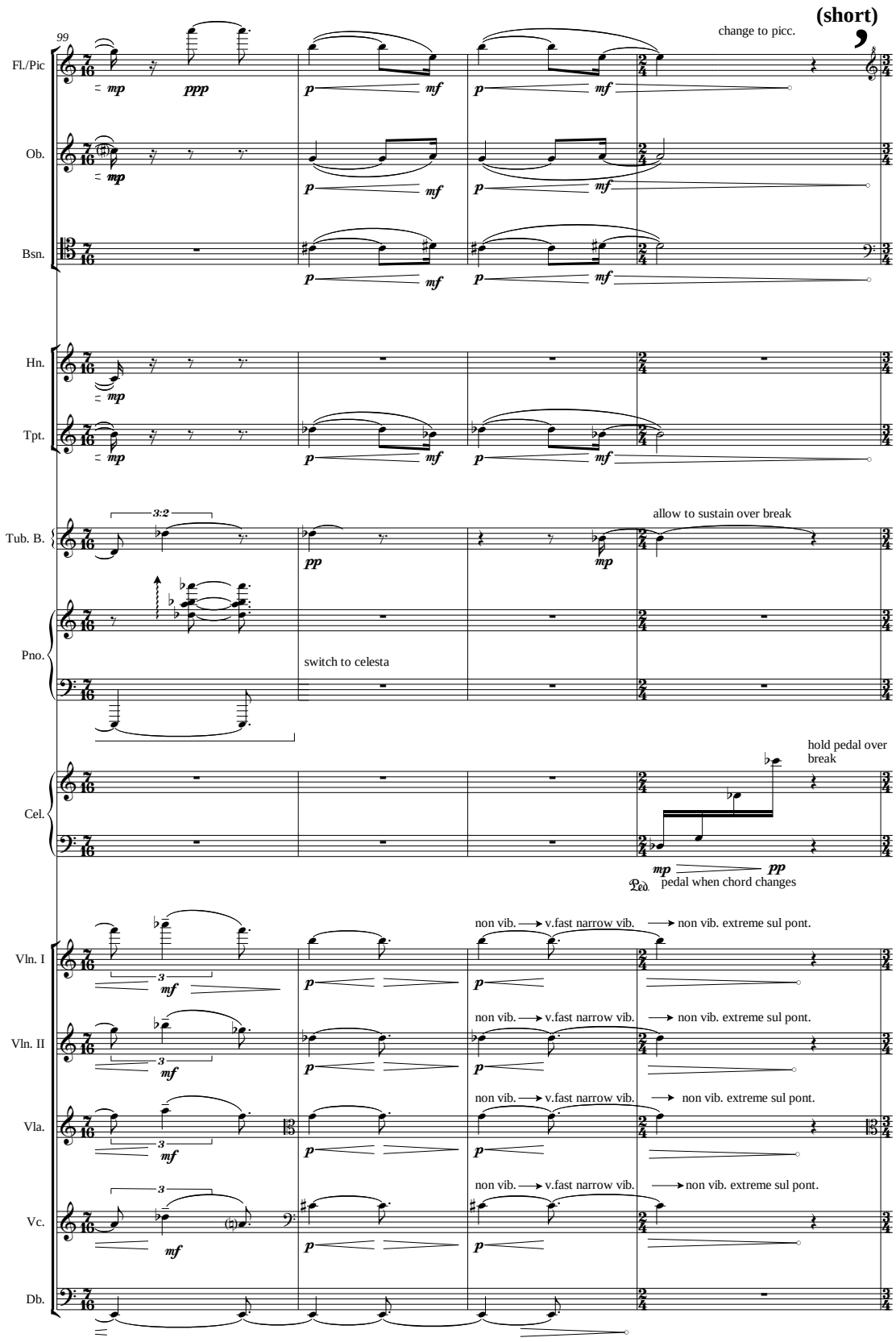

69
Fl./Pic
Hn.
Tpt.
Glock.
Pno.
Vc.
(con sord.)
senza sord.
whisper mute
pppp

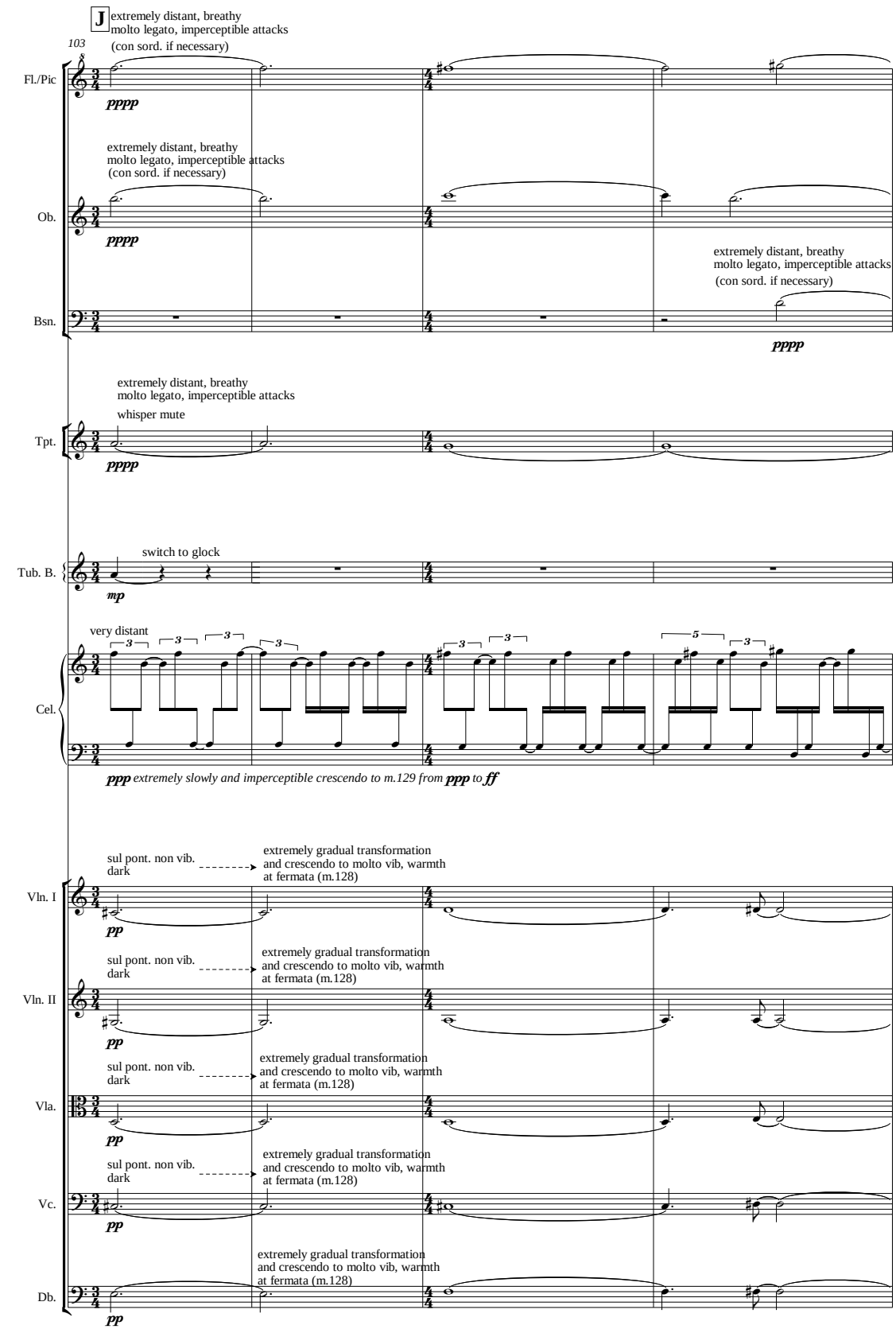

rit.
♩ = 50
73
Fl./Pic
Cl.
Glock.
Pno.
Vc.
Db.
mf
dim poco a poco.
pp
ppp cresc poco a poco.
8va
loco.
f
ppp
rit.
change to flute.
78
mp cresc poco a poco.
switch to vib.

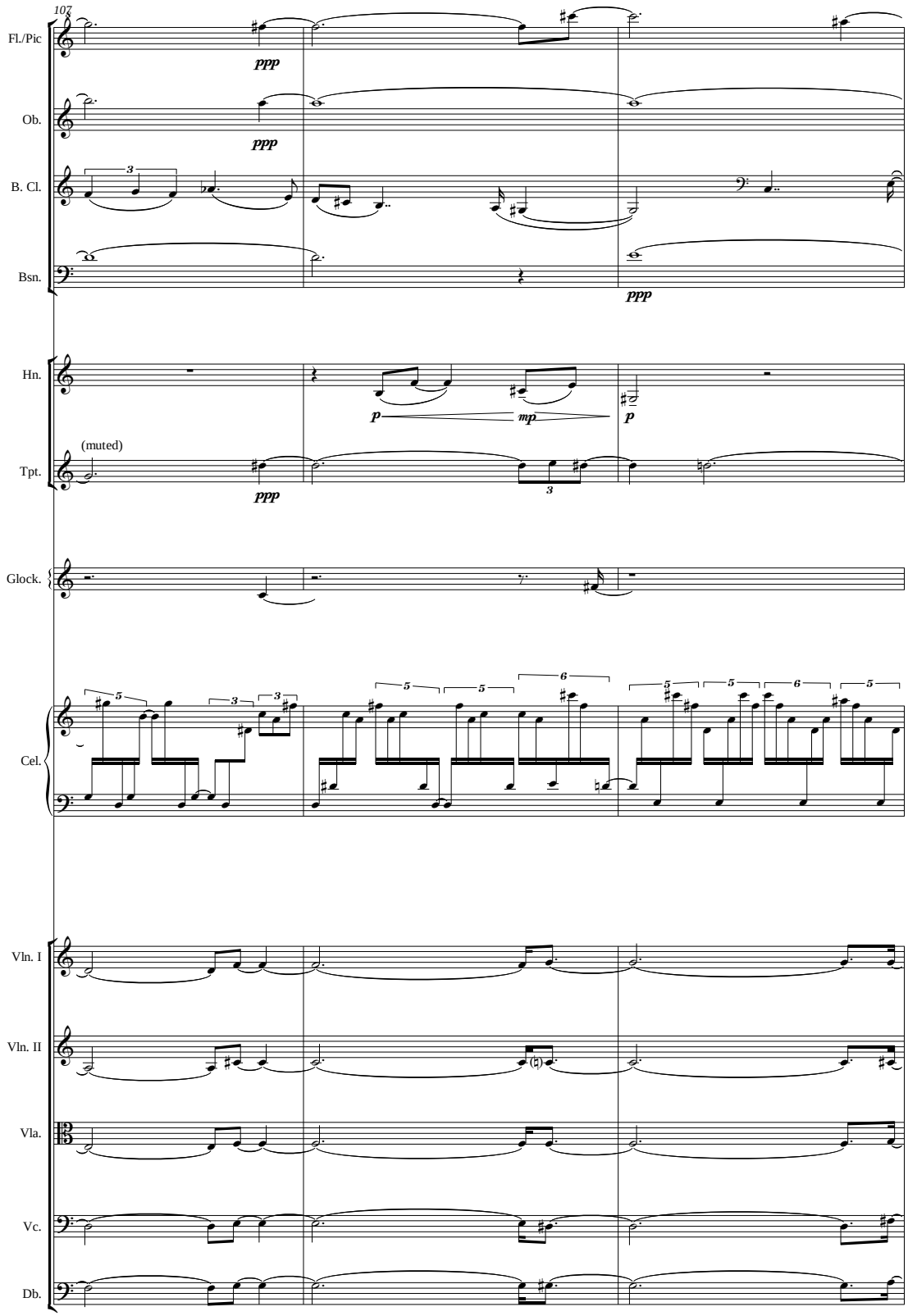

H
♩ = 46
82
(flute)
Fl./Pic
Cl.
Tpt.
Tbn.
Vib.
Vln. I
Vln. II
Vla.
Vc.
gliss at last moment.
sul C
gliss at last moment.

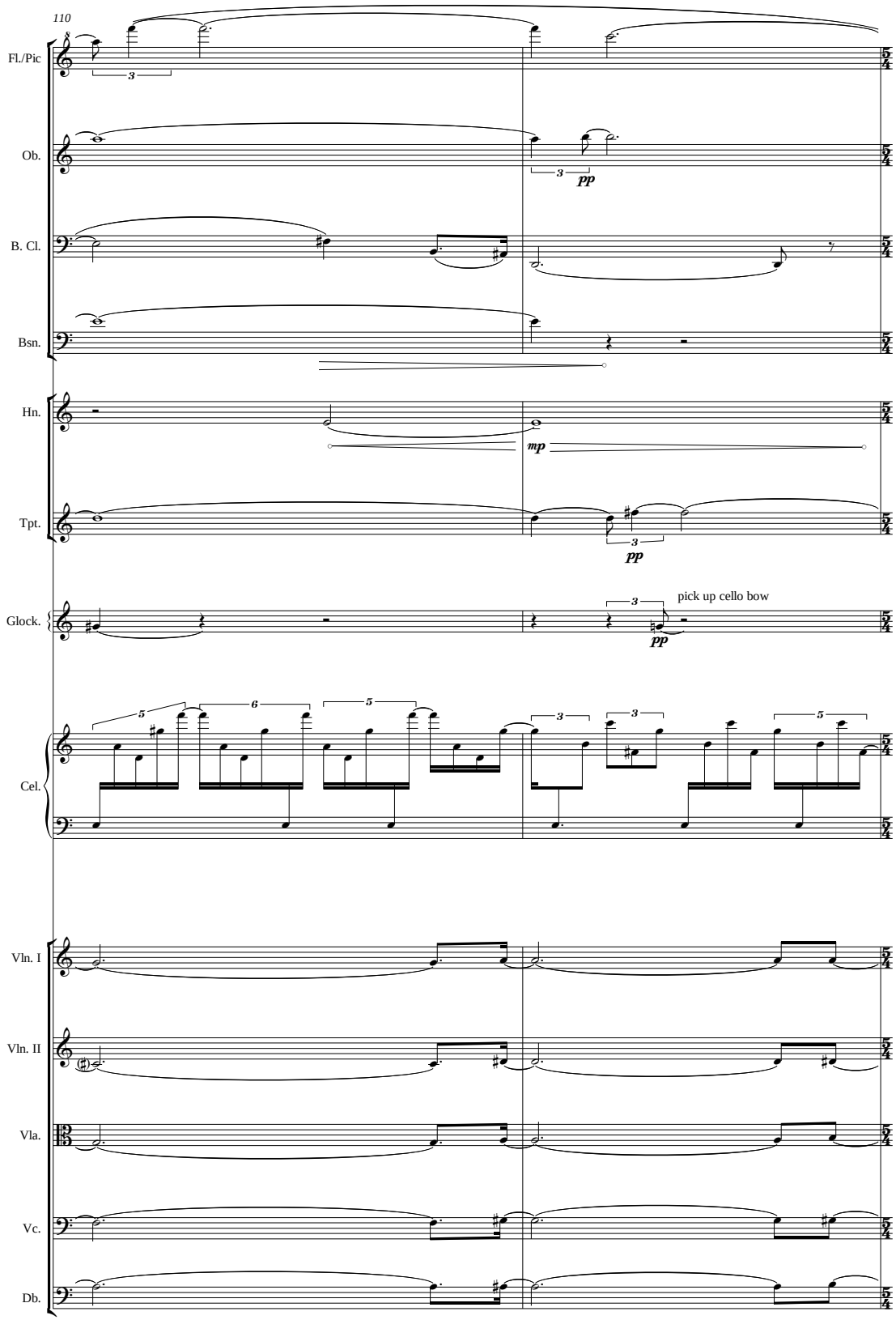

88
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
switch to T-Bells
Pno.
narrow fast vibrato.
Vln. I
Vln. II
non vib.
narrow fast vibrato.
Vla.
Vc.

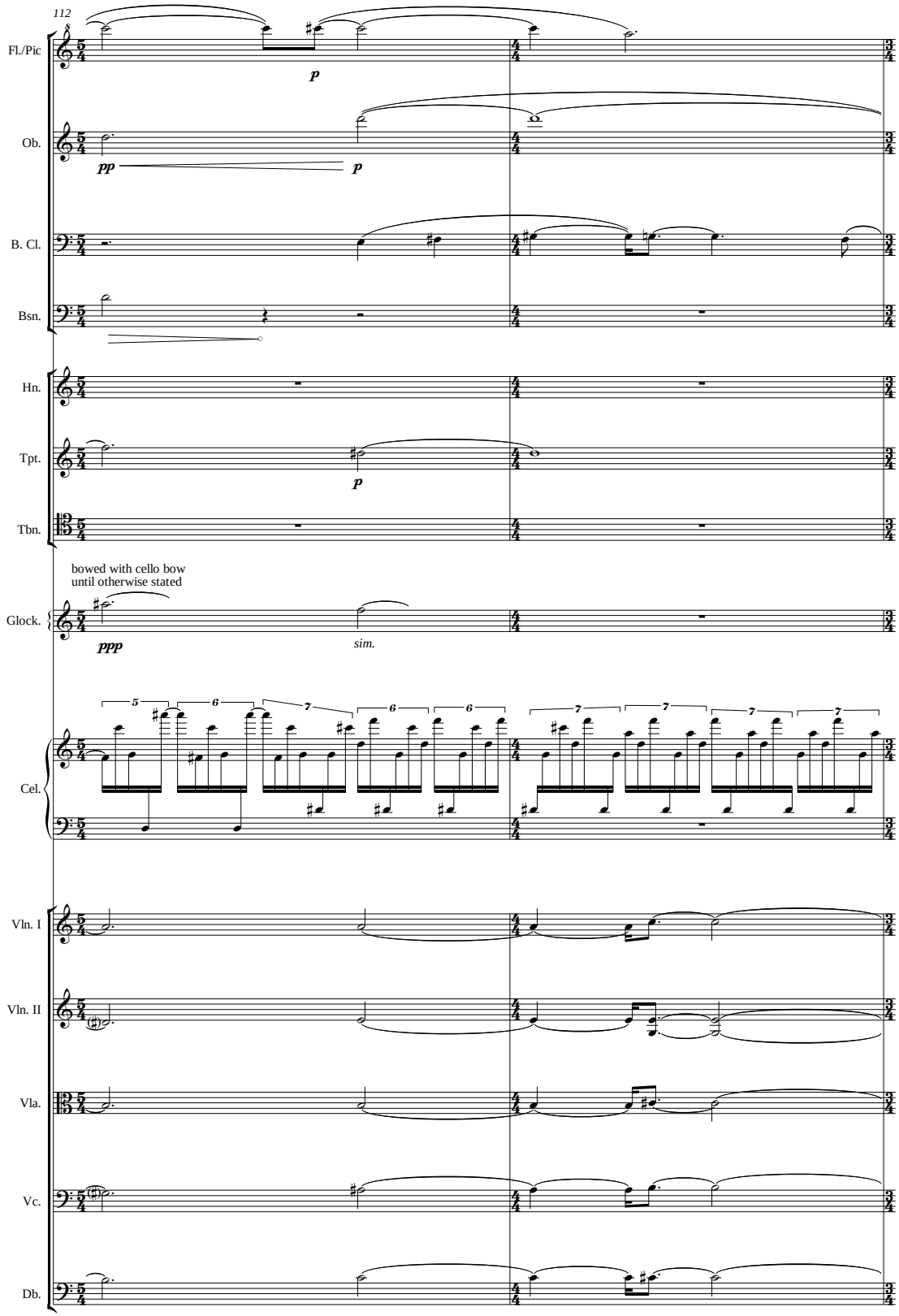

I
♩ = 60 (♪ = 120)
94
molto espress.
Fl./Pic
fppp sub.
mp
mf
pp
Ob.
Cl.
switch to Bass.Clarinet
Bsn.
Hn.
ppp
Tpt.
Tbn.
l.v. tutti suoni.
Tub. B.
p
Pno.
Ped.
sfz
Vln. I
Vln. II
Vla.
Vc.
Db.

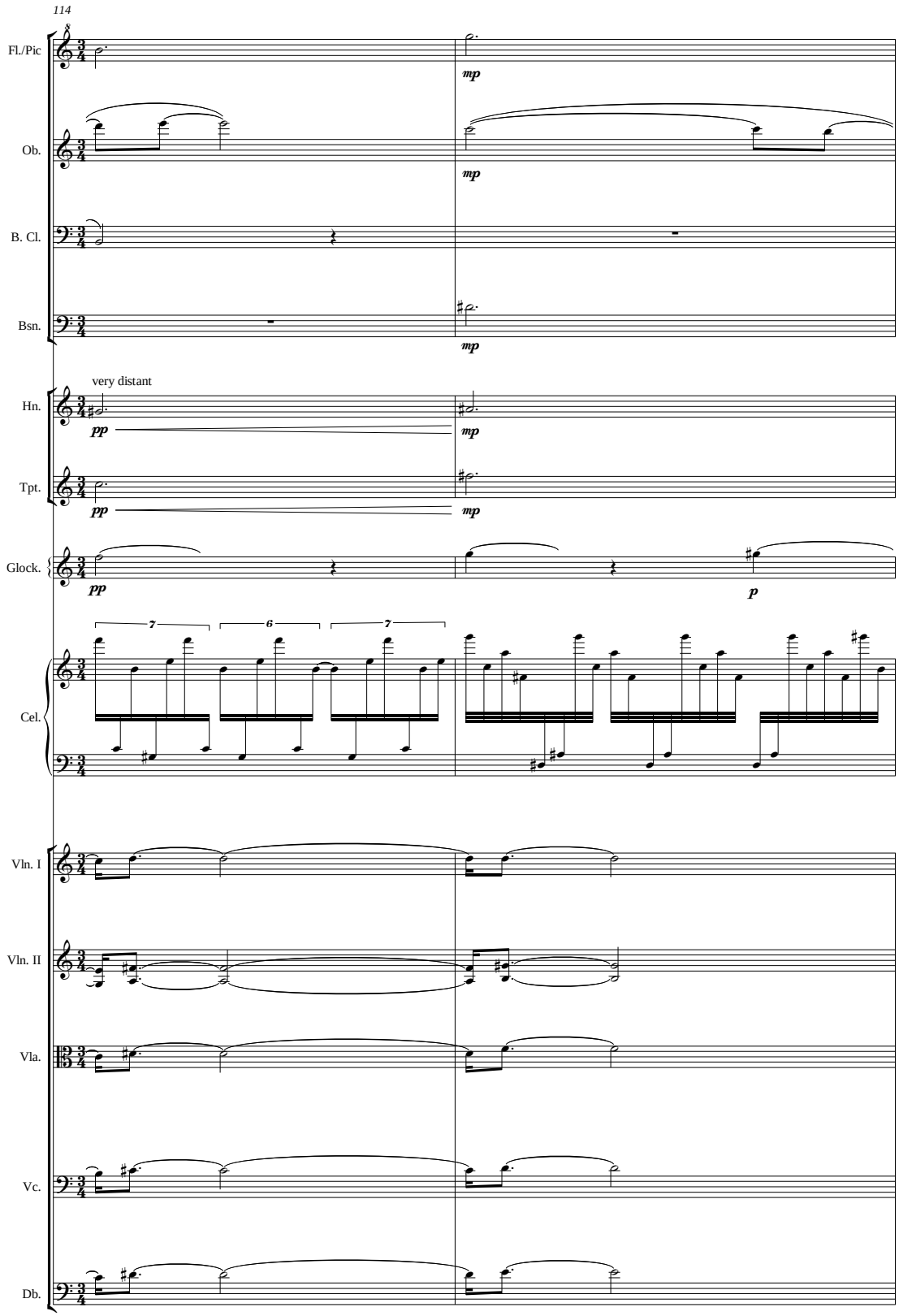

99
(short)
change to picc.
Fl./Pic
Ob.
Bsn.
Hn.
Tpt.
Tub. B.
Pno.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
3:2
allow to sustain over break
switch to celesta
hold pedal over break
pedal when chord changes
non vib. → v.fast narrow vib. → non vib. extreme sul pont.

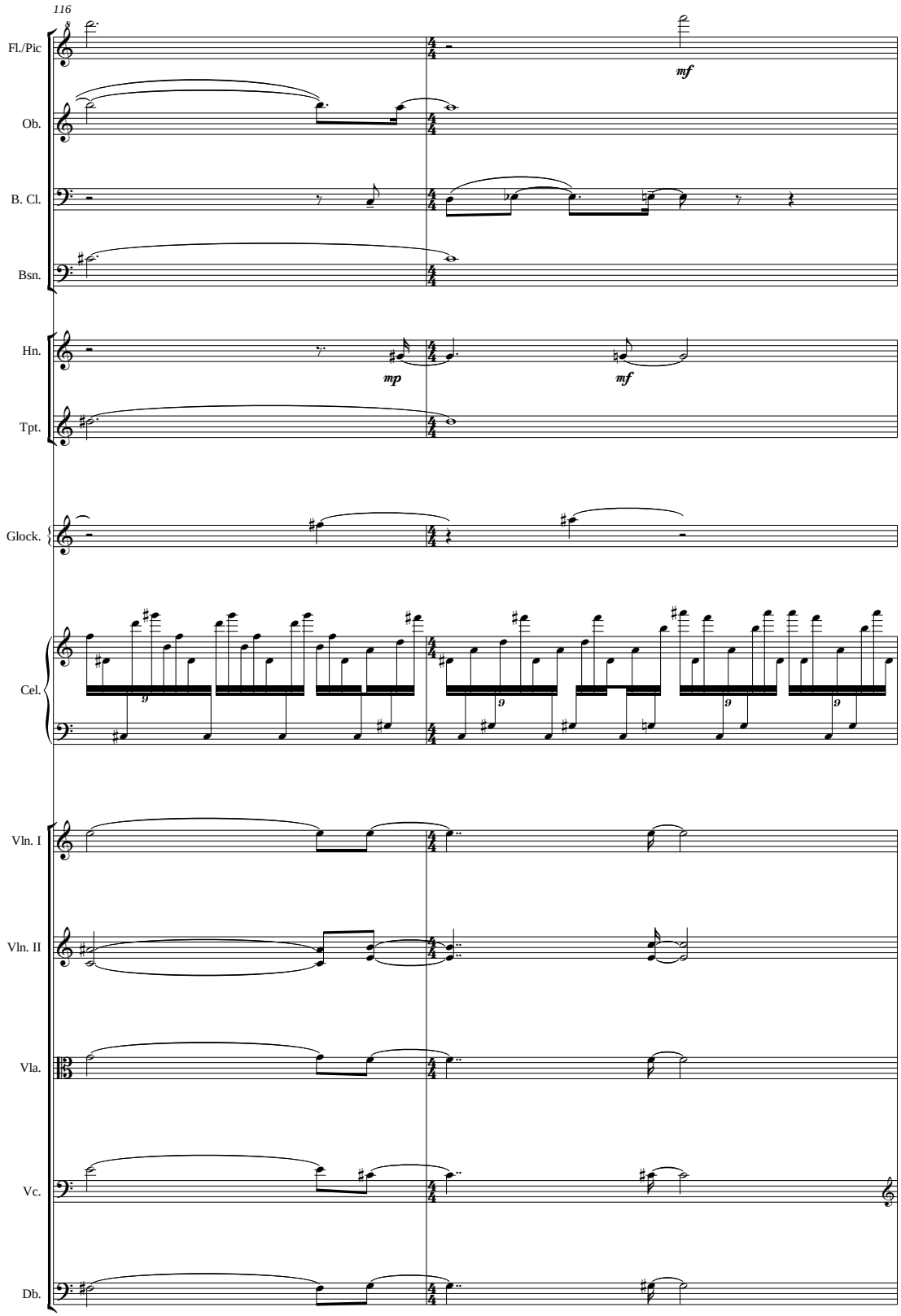

J
extremely distant, breathy
molto legato, imperceptible attacks
(con sord. if necessary)
103
Fl./Pic
pppp
extremely distant, breathy
molto legato, imperceptible attacks
(con sord. if necessary)
Ob.
pppp
extremely distant, breathy
molto legato, imperceptible attacks
(con sord. if necessary)
Bsn.
pppp
extremely distant, breathy
molto legato, imperceptible attacks
whisper mute
Tpt.
pppp
switch to glock
Tub. B.
mp
very distant
Cel.
ppp extremely slowly and imperceptible crescendo to m.129 from ppp to ff
sul pont. non vib.
dark
extremely gradual transformation
and crescendo to molto vib, warmth
at fermata (m.128)
Vln. I
pp
sul pont. non vib.
dark
extremely gradual transformation
and crescendo to molto vib, warmth
at fermata (m.128)
Vln. II
pp
sul pont. non vib.
dark
extremely gradual transformation
and crescendo to molto vib, warmth
at fermata (m.128)
Vla.
pp
sul pont. non vib.
dark
extremely gradual transformation
and crescendo to molto vib, warmth
at fermata (m.128)
Vc.
pp
extremely gradual transformation
and crescendo to molto vib, warmth
at fermata (m.128)
Db.
pp

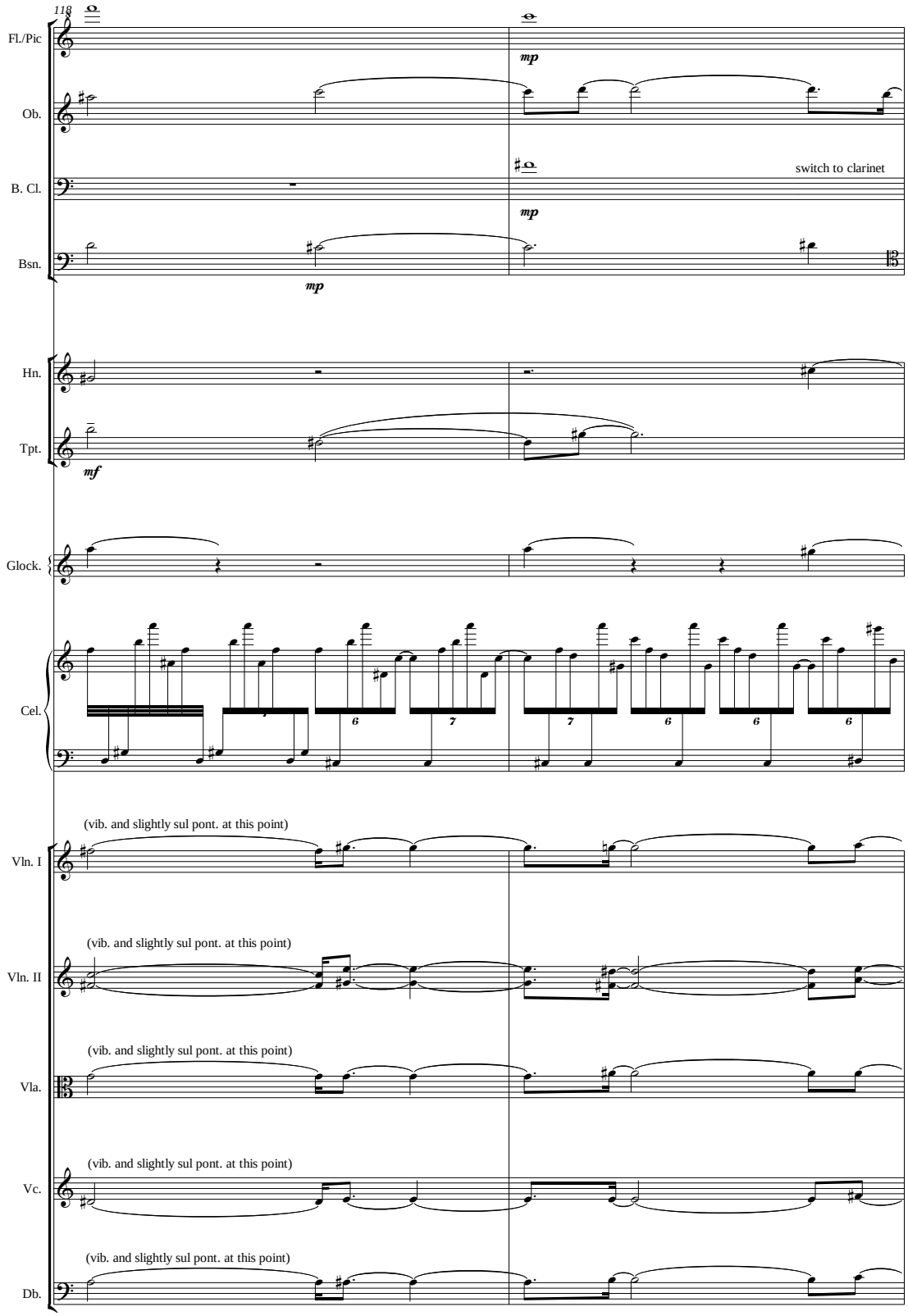

107
Fl./Pic
Ob.
B. Cl.
Bsn.
Hn.
Tpt.
(muted)
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
ppp
p
mp

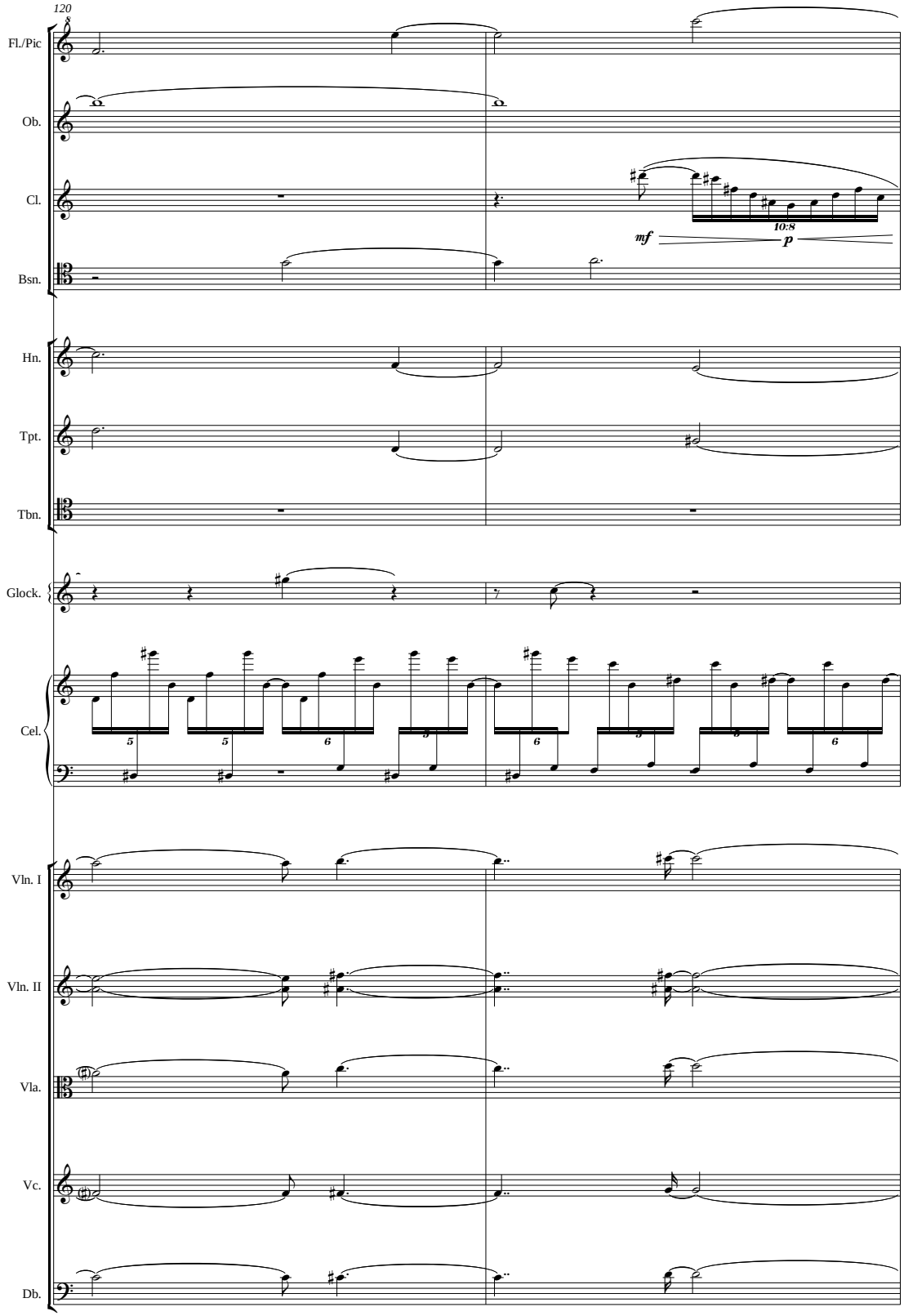

110
Fl./Pic
Ob.
B. Cl.
Bsn.
Hn.
Tpt.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
mp
pp
pp
pick up cello bow

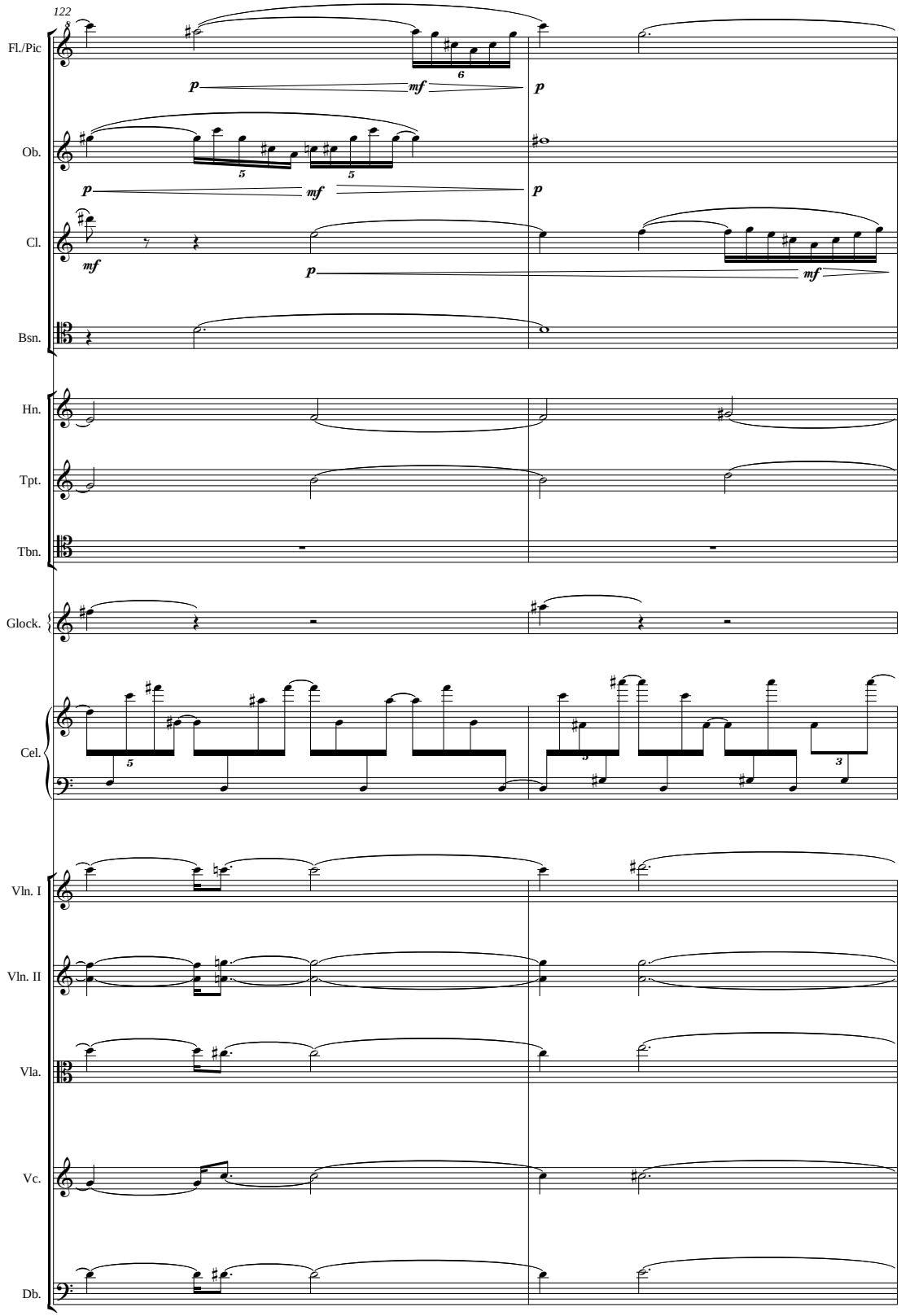

112
Fl./Pic
p
Ob.
pp
p
B. Cl.
Bsn.
Hn.
Tpt.
p
Tbn.
bowed with cello bow
until otherwise stated
Glock.
ppp
sim.
Cel.
5
6
7
6
6
7
7
7
7
Vln. I
Vln. II
Vla.
Vc.
Db.

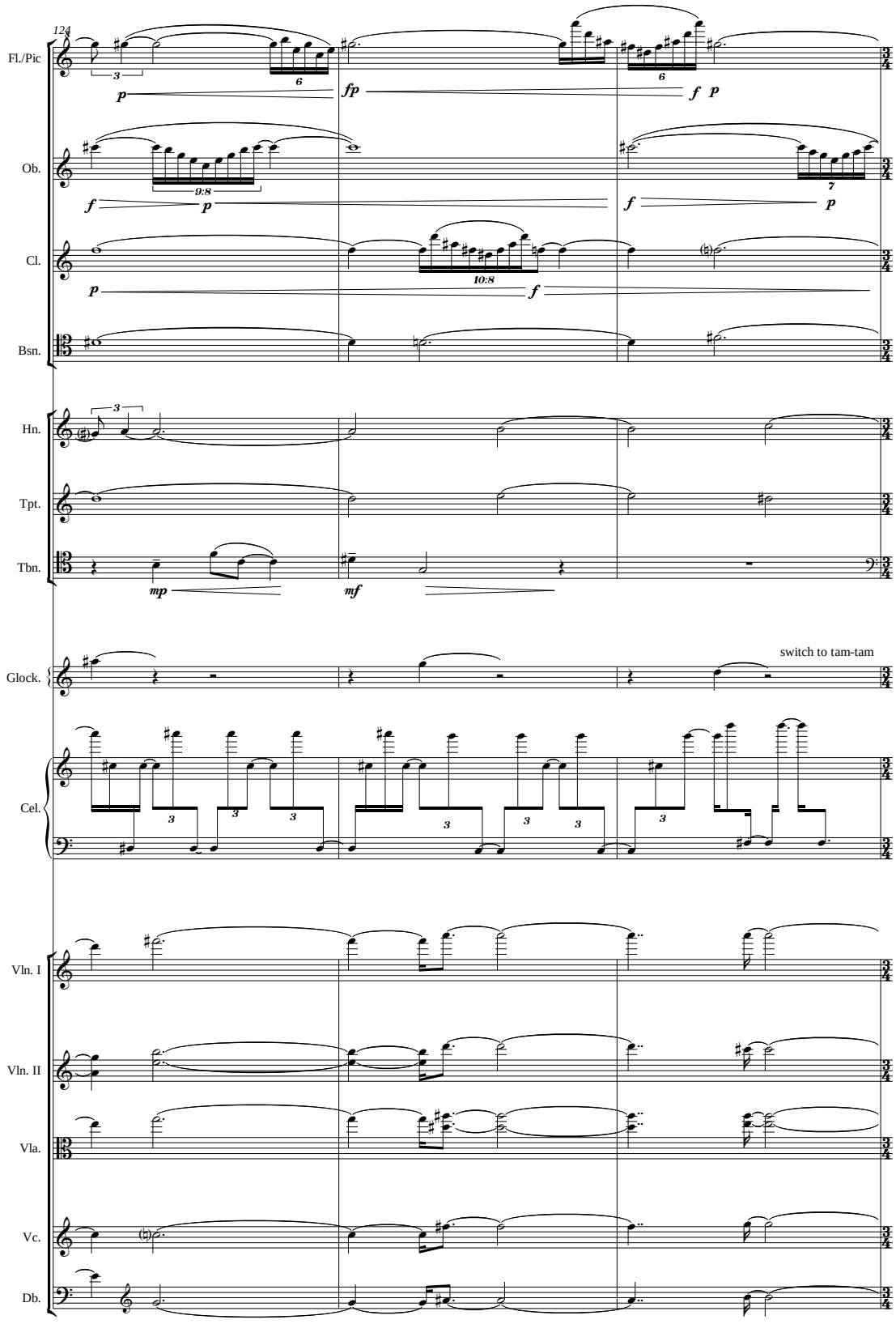

114
Fl./Pic
Ob.
B. Cl.
Bsn.
Hn.
very distant
Tpt.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
pp
p
7
6
7

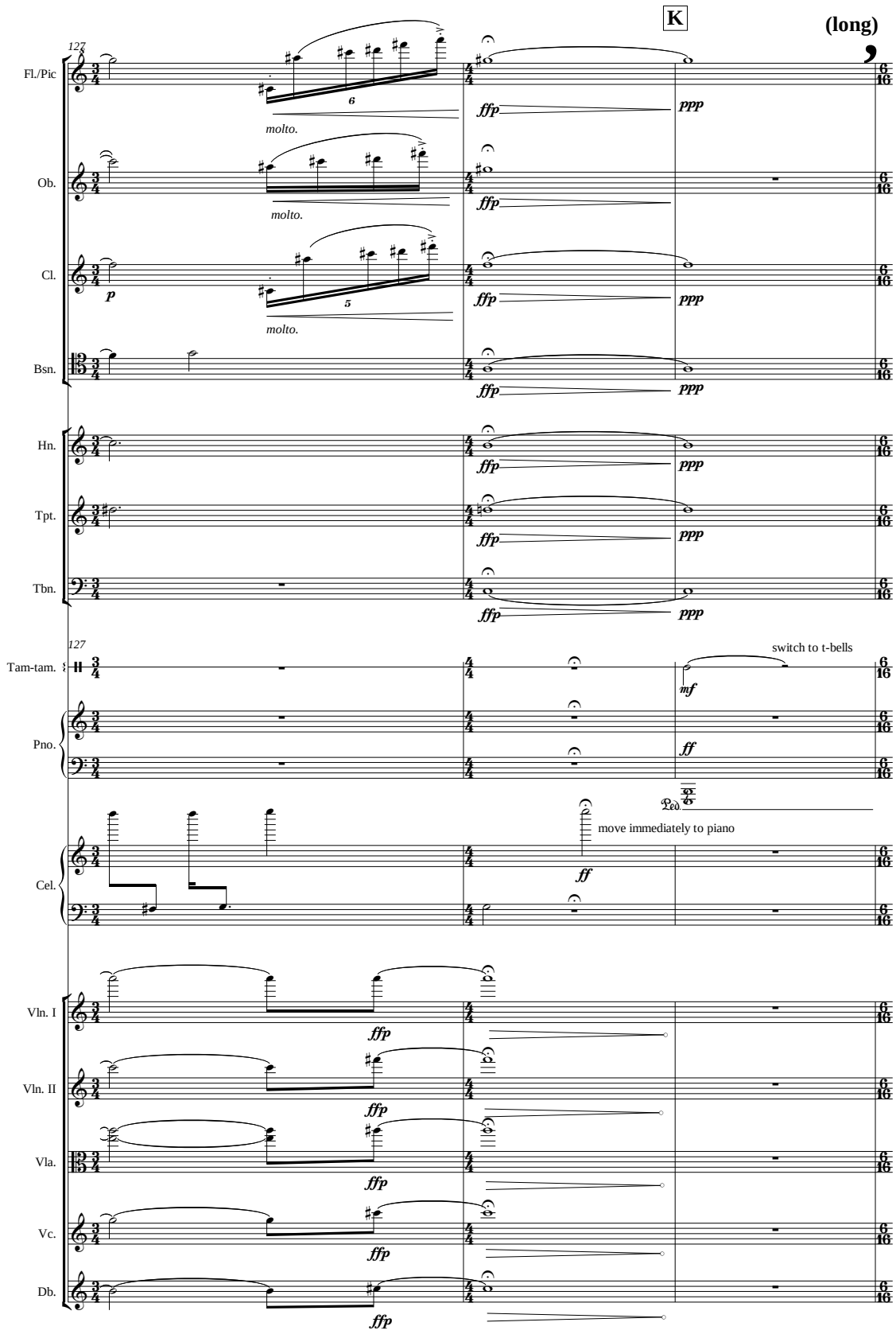

116
Fl./Pic
Ob.
B. Cl.
Bsn.
Hn.
Tpt.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mp
mf

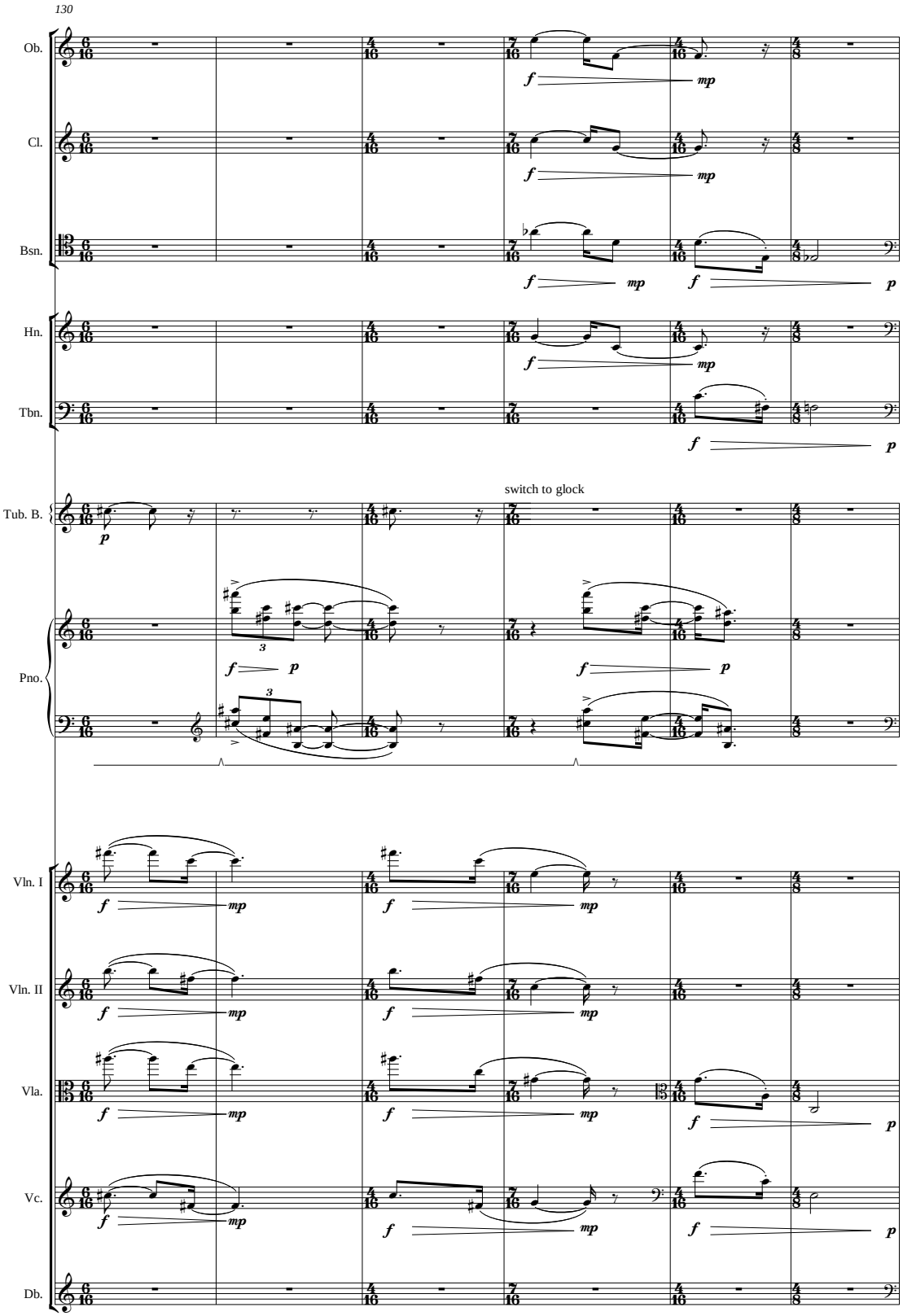

118
Fl./Pic
mp
Ob.
B. Cl.
switch to clarinet
mp
Bsn.
mp
Hn.
Tpt.
mf
Glock.
Cel.
6
7
7
6
6
6
(vib. and slightly sul pont. at this point)
Vln. I
(vib. and slightly sul pont. at this point)
Vln. II
(vib. and slightly sul pont. at this point)
Vla.
(vib. and slightly sul pont. at this point)
Vc.
(vib. and slightly sul pont. at this point)
Db.

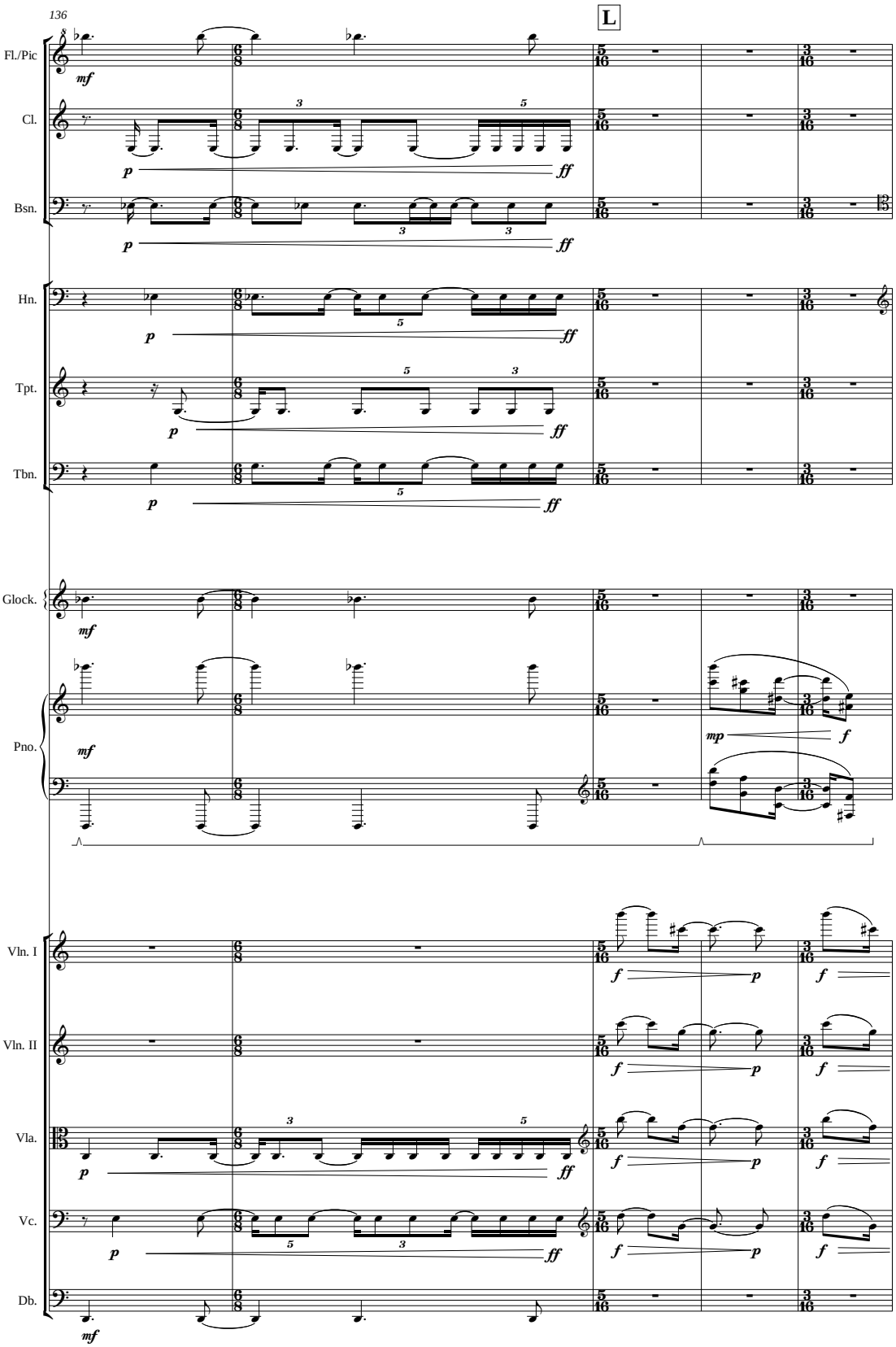

120
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
p
10:8

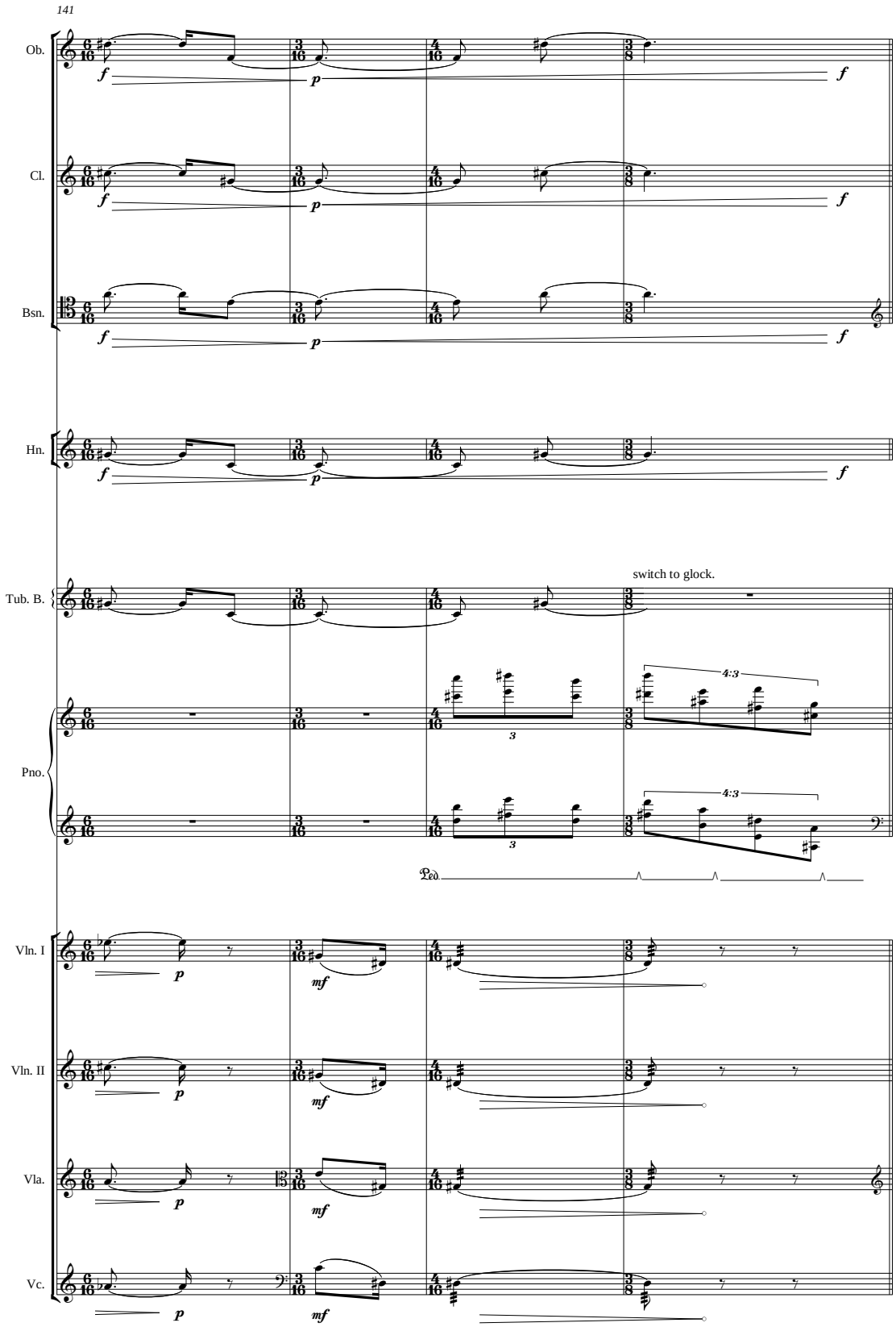

122
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

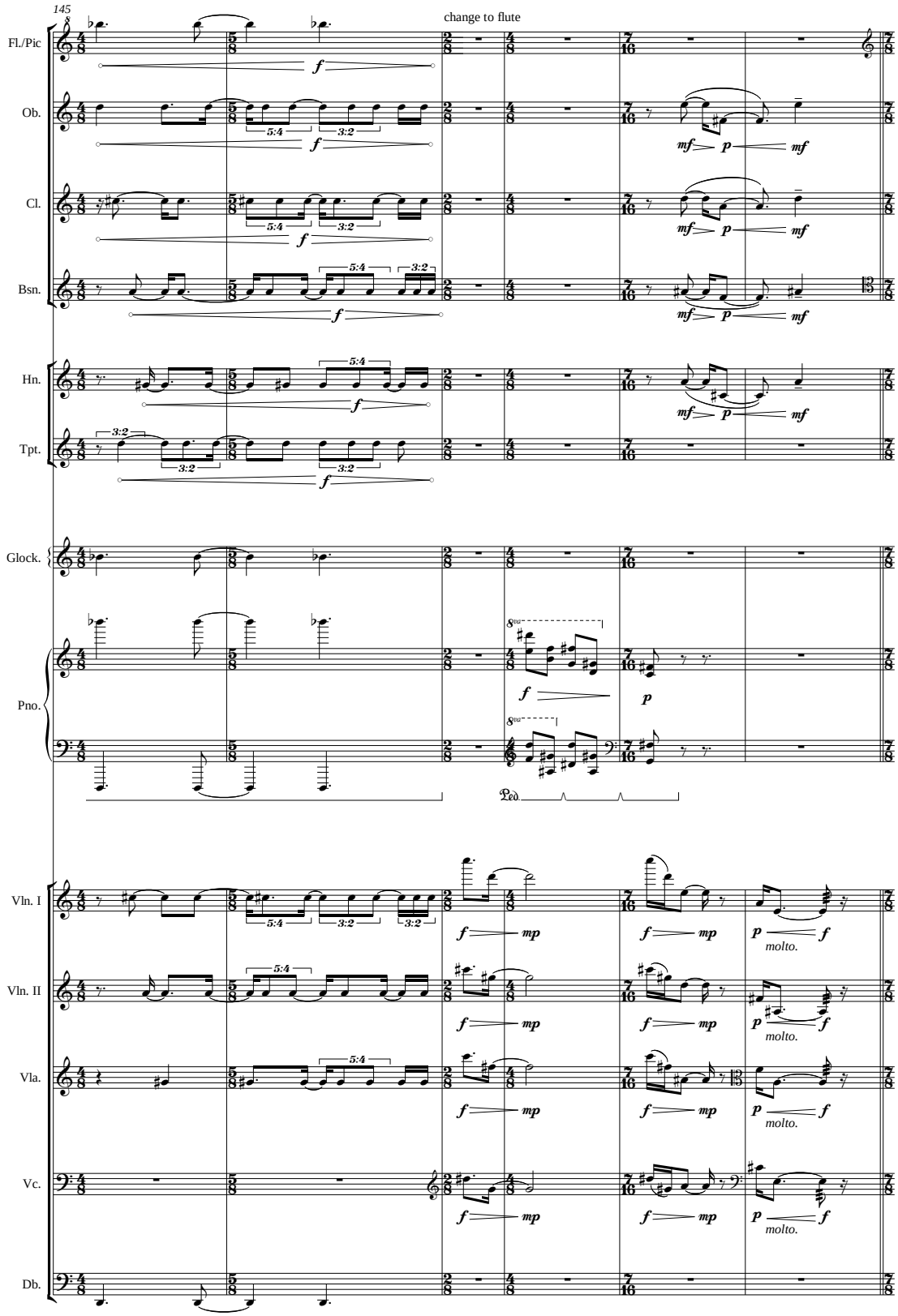

124
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
switch to tam-tam
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

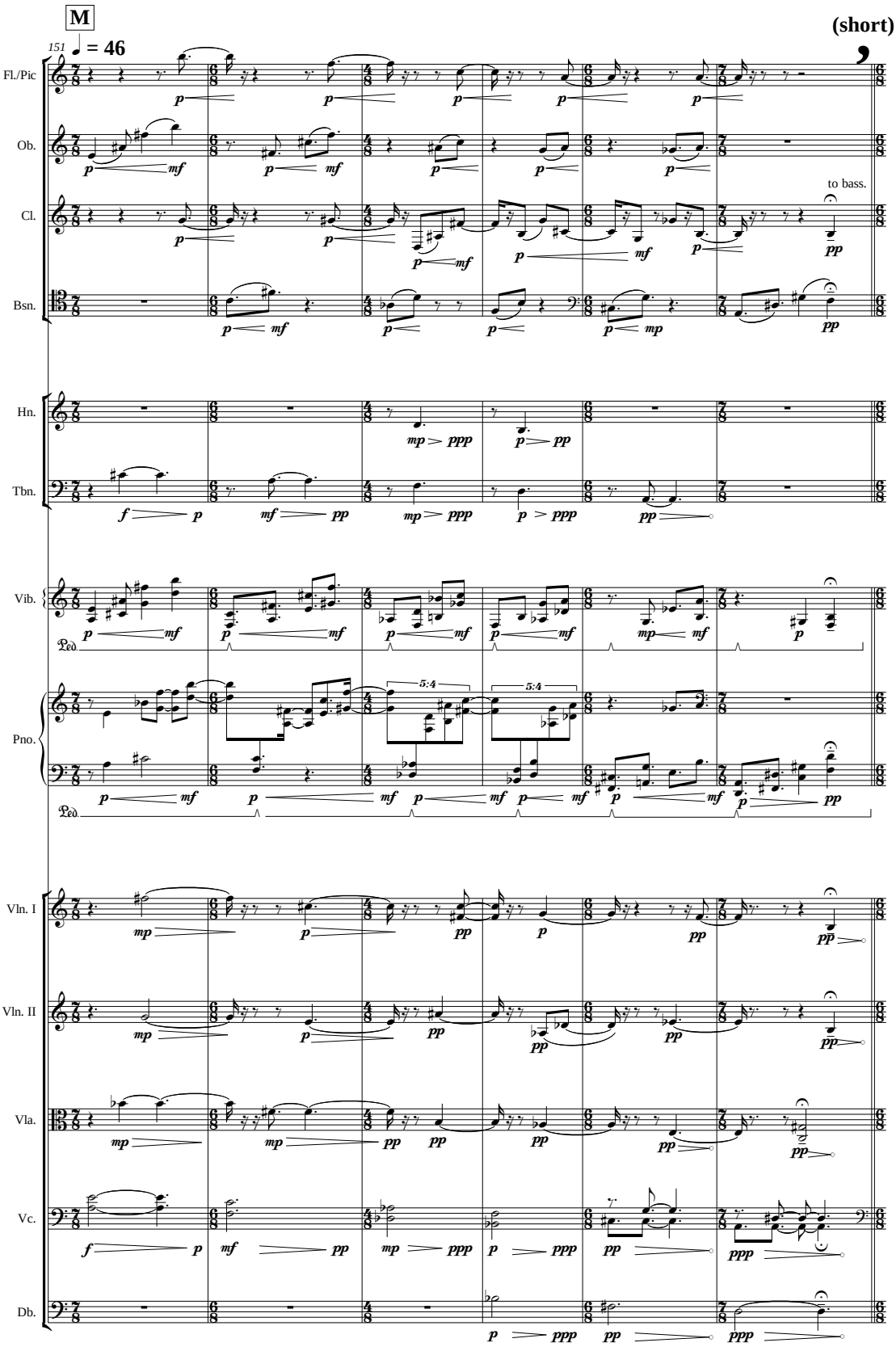

K
(long)
127
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tam-tam.
Pno.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
molto.
ffp
ppp
p
mf
ff
switch to t-bells
move immediately to piano

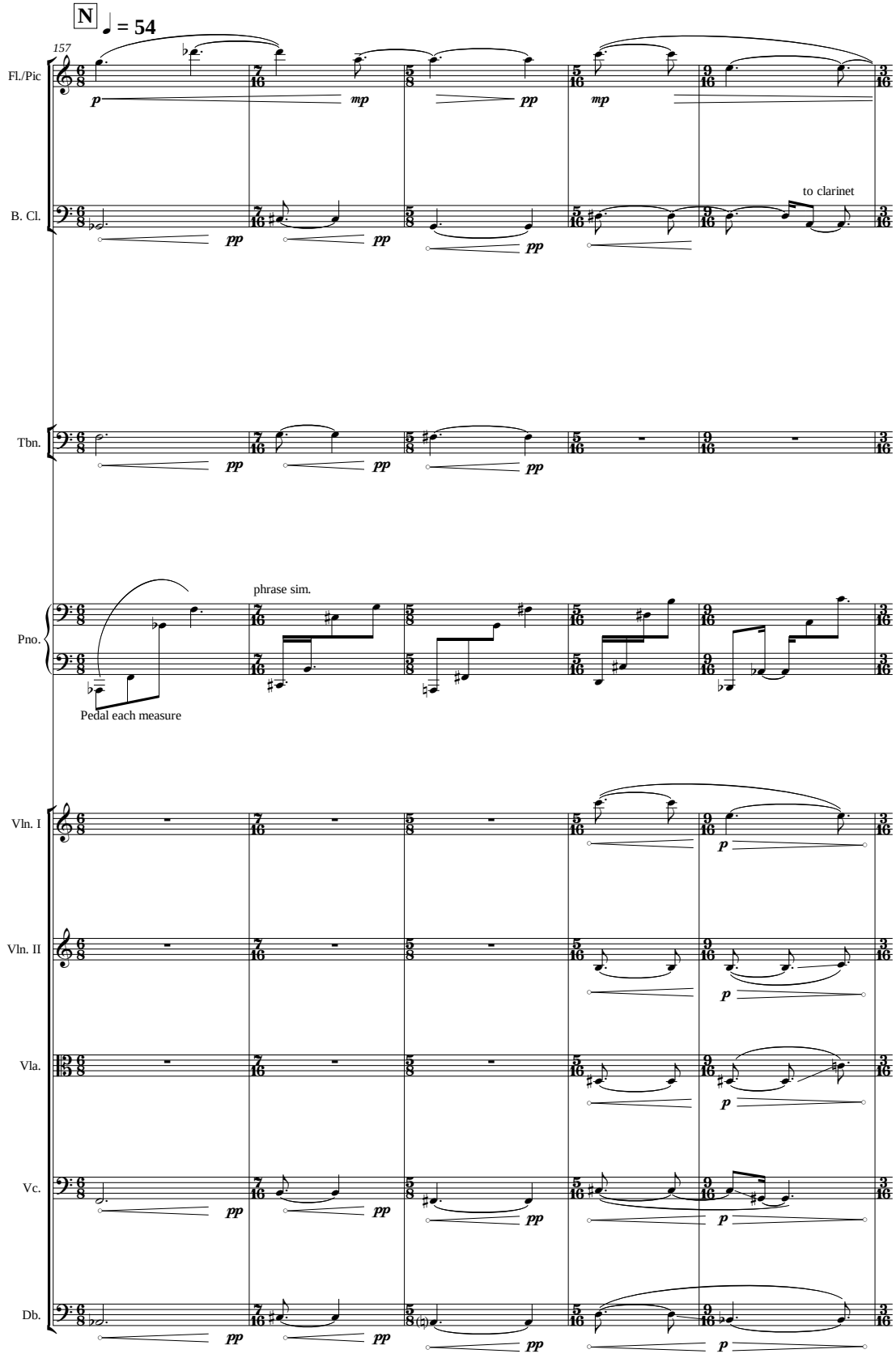

130
Ob.
Cl.
Bsn.
Hn.
Tbn.
Tub. B.
switch to glock
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

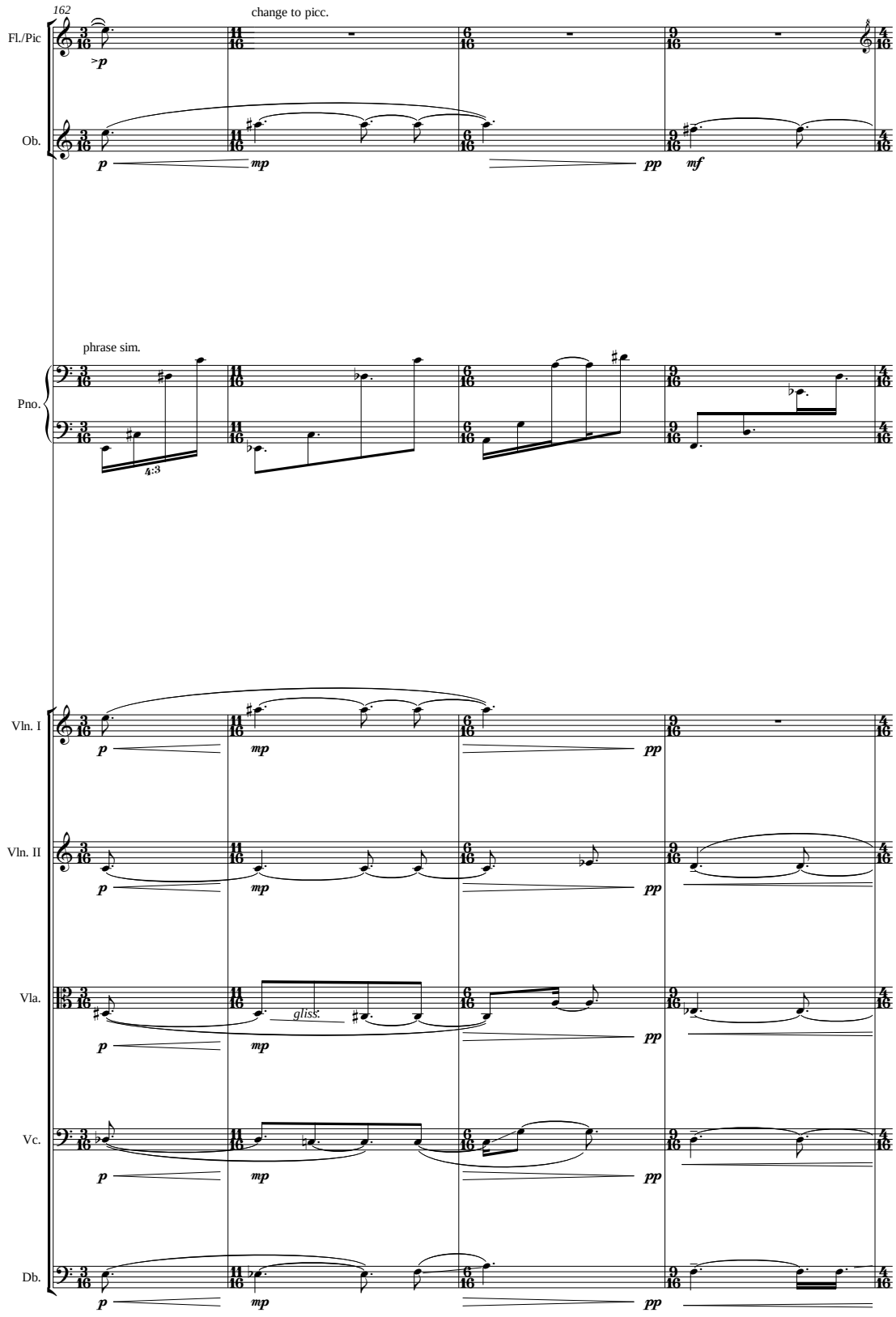

136
L
Fl./Pic
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

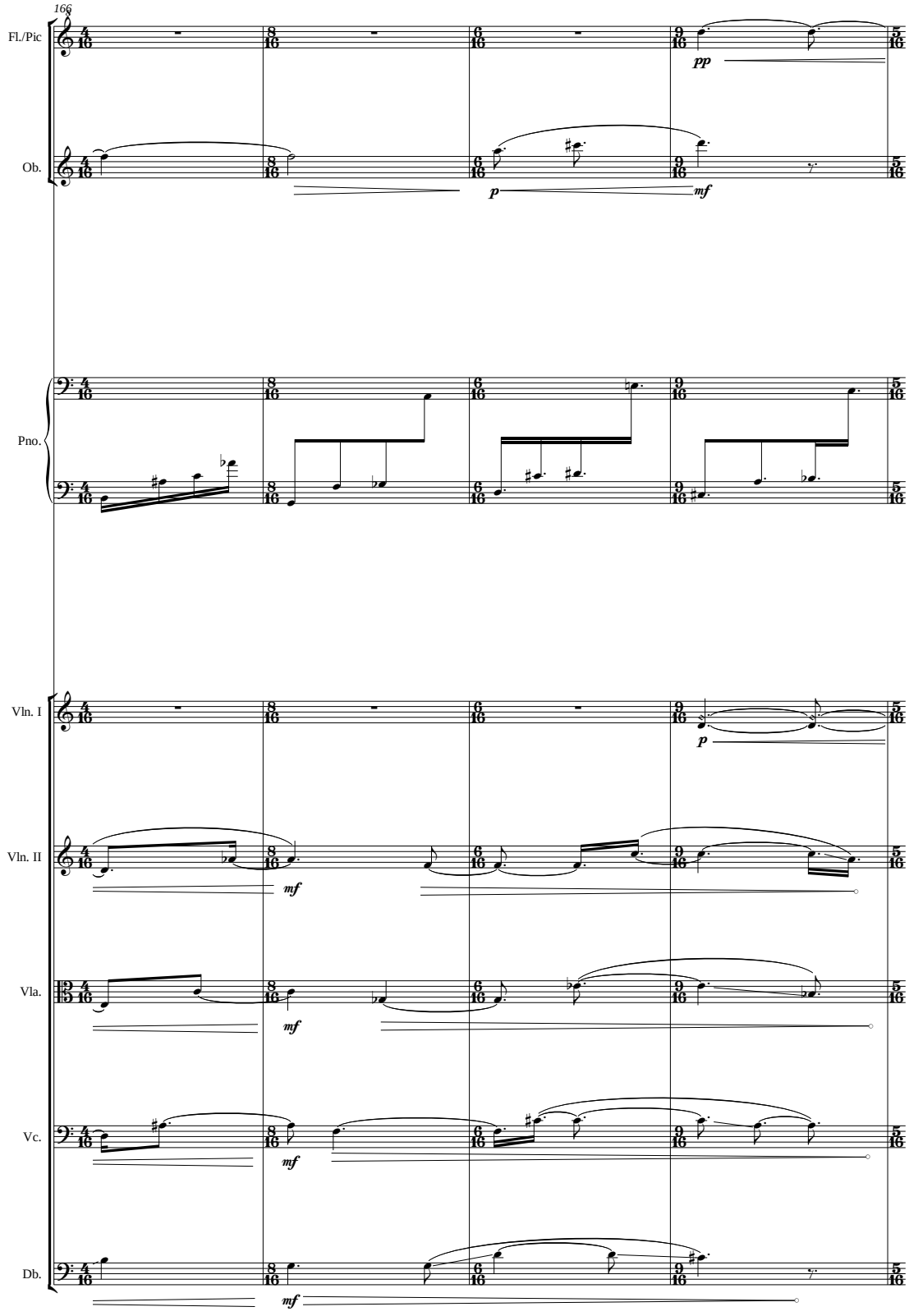

141
Ob.
Cl.
Bsn.
Hn.
Tub. B.
switch to glock.
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.

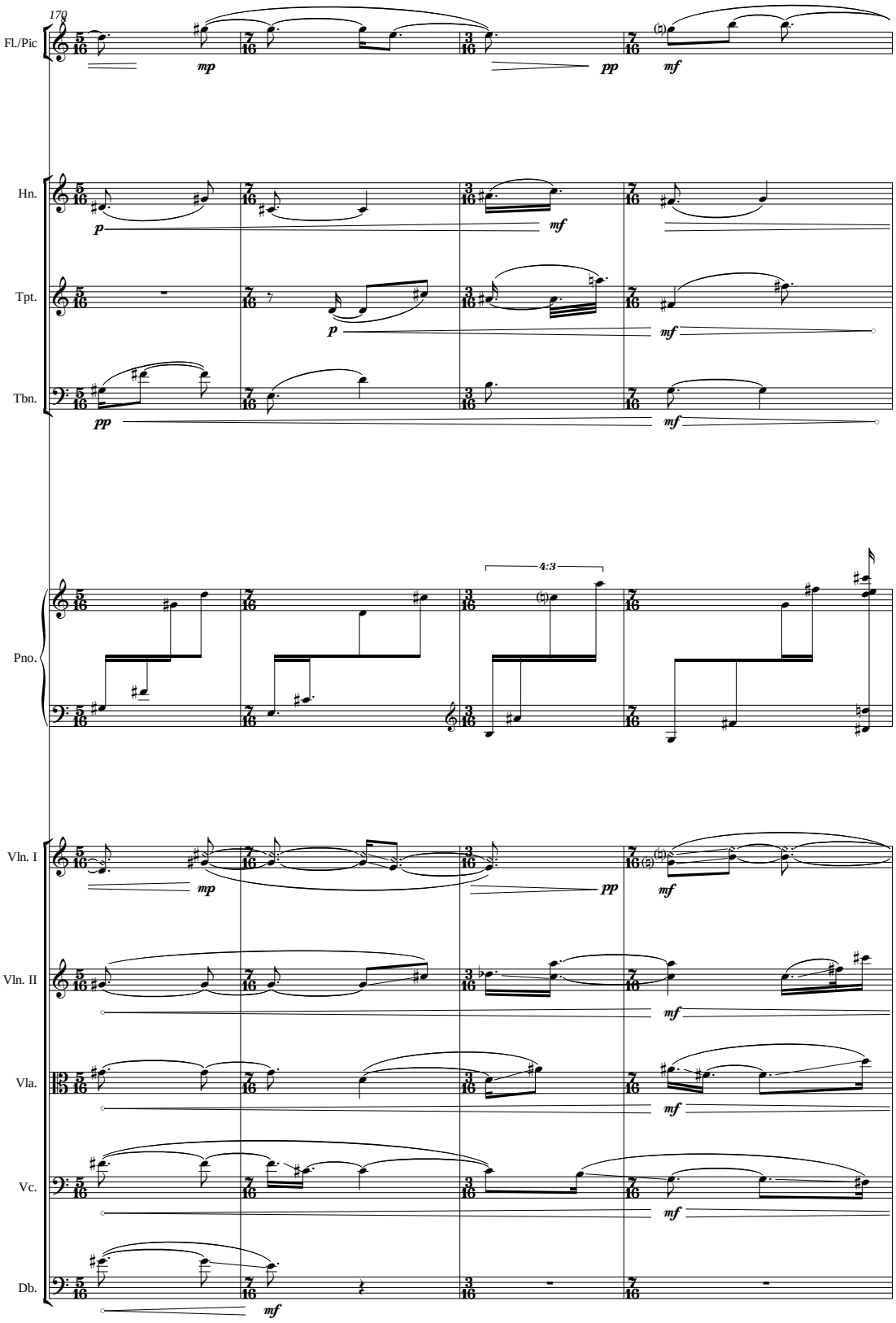

145
change to flute
Fl./Pic
Ob.
Cl.
Bsn.
Hn.
Tpt.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
molto.

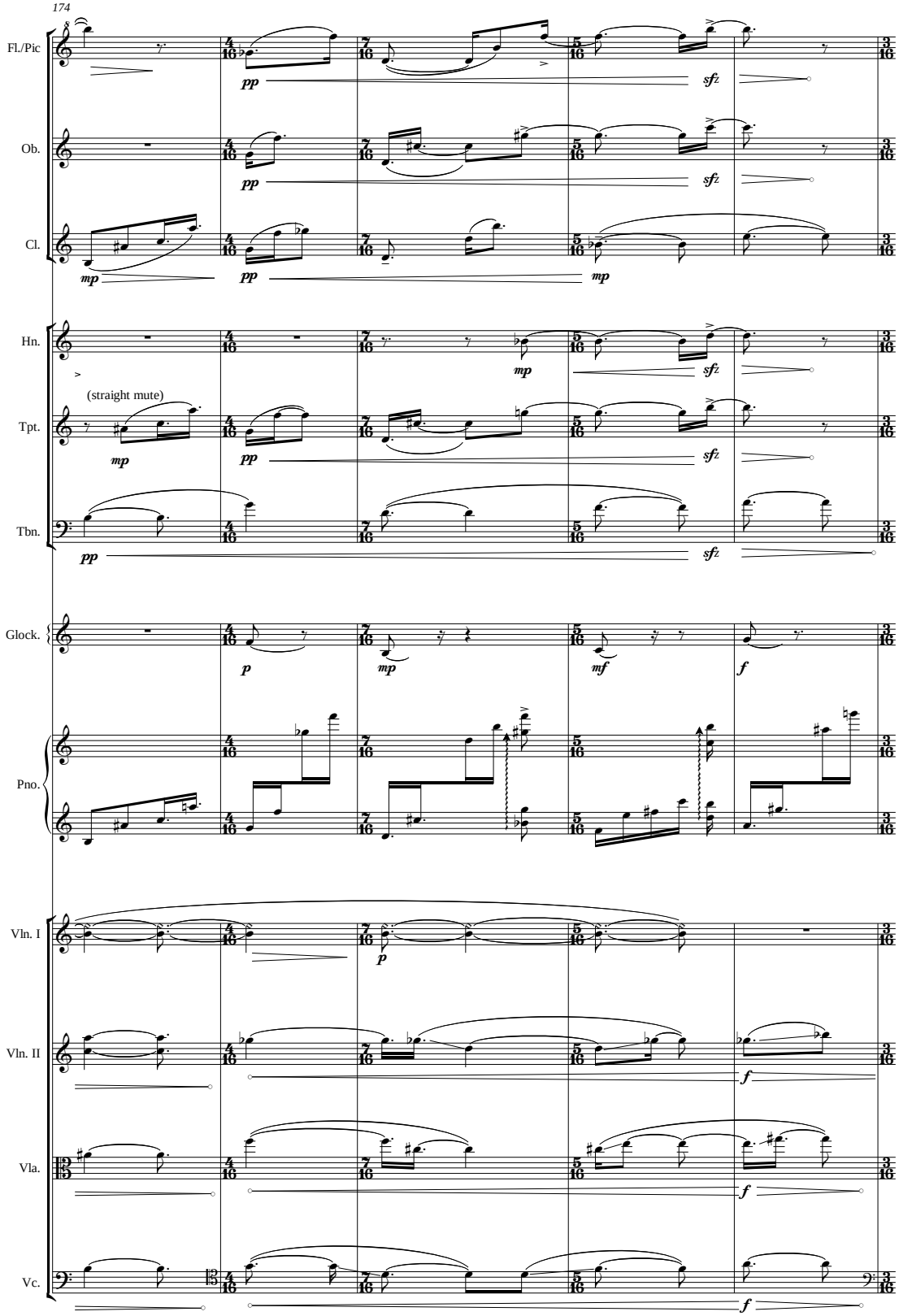

M
(short)
151
= 46
Fl./Pic
Ob.
Cl.
to bass.
Bsn.
Hn.
Tbn.
Vib.
Ped
Pno.
5:4
5:4
Ped
Vln. I
Vln. II
Vla.
Vc.
Db.

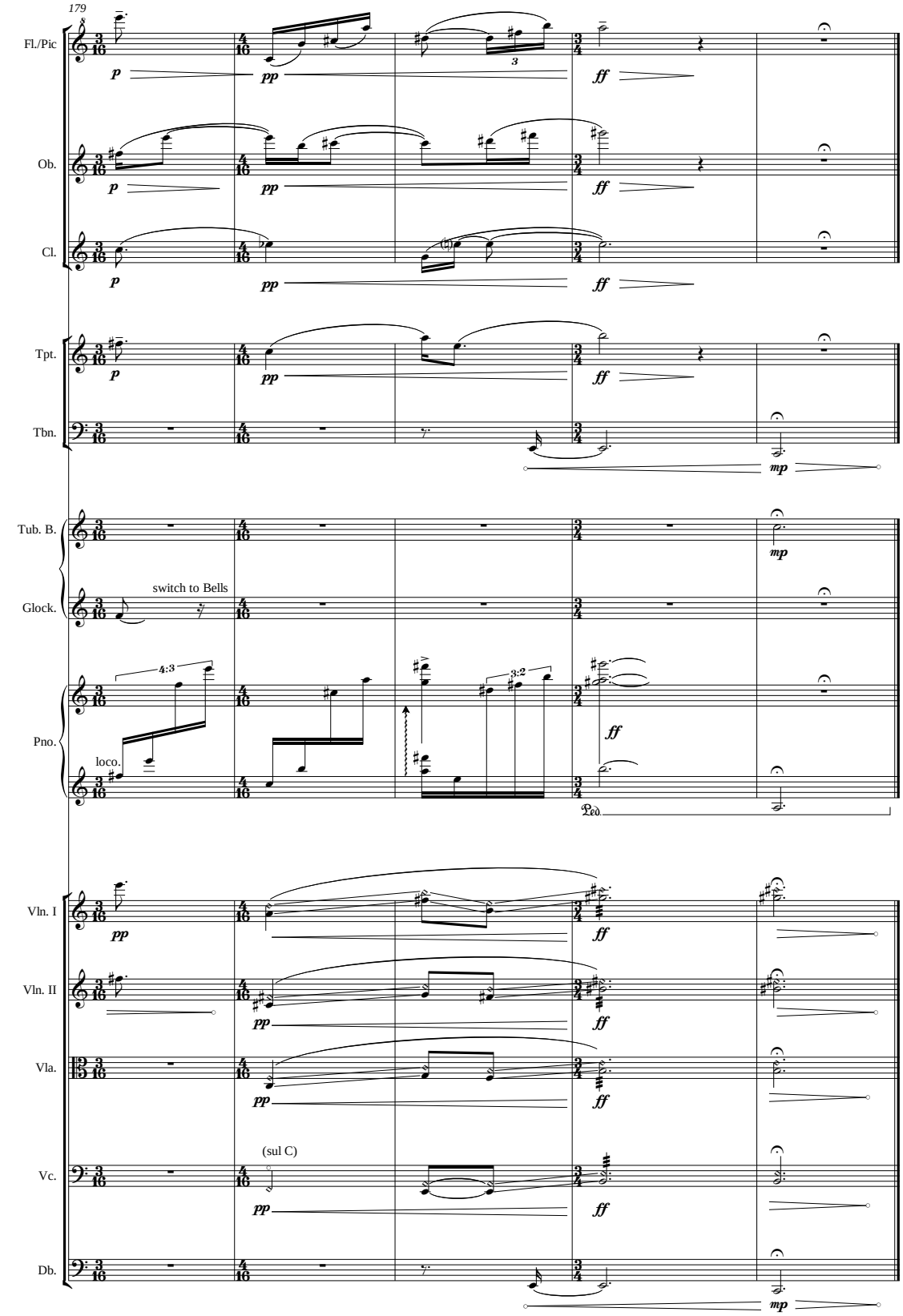

N
♩ = 54
157
Fl./Pic
B. Cl.
to clarinet
Tbn.
Pno.
phrase sim.
Pedal each measure
Vln. I
Vln. II
Vla.
Vc.
Db.


162
change to picc.
Fl./Pic
Ob.
phrase sim.
Pno.
4:3
Vln. I
Vln. II
Vla.
gliss.
Vc.
Db.


166
Fl./Pic
Ob.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
p
mf


170
Fl./Pic
Hn.
Tpt.
Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
4:3


174
Fl./Pic
Ob.
Cl.
Hn.
(straight mute)
Tpt.
Tbn.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.


179
Fl./Pic
Ob.
Cl.
Tpt.
Tbn.
Tub. B.
Glock.
switch to Bells
Pno.
loco.
4:3
3:2
Ped.
Vln. I
Vln. II
Vla.
Vc.
(sul C)
Db.
p
pp
ff
mp